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**DEF
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Speak Out

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OZZY OSBOURNE

a trip on the crazy train

Metal Madman Reveals His Human Side.

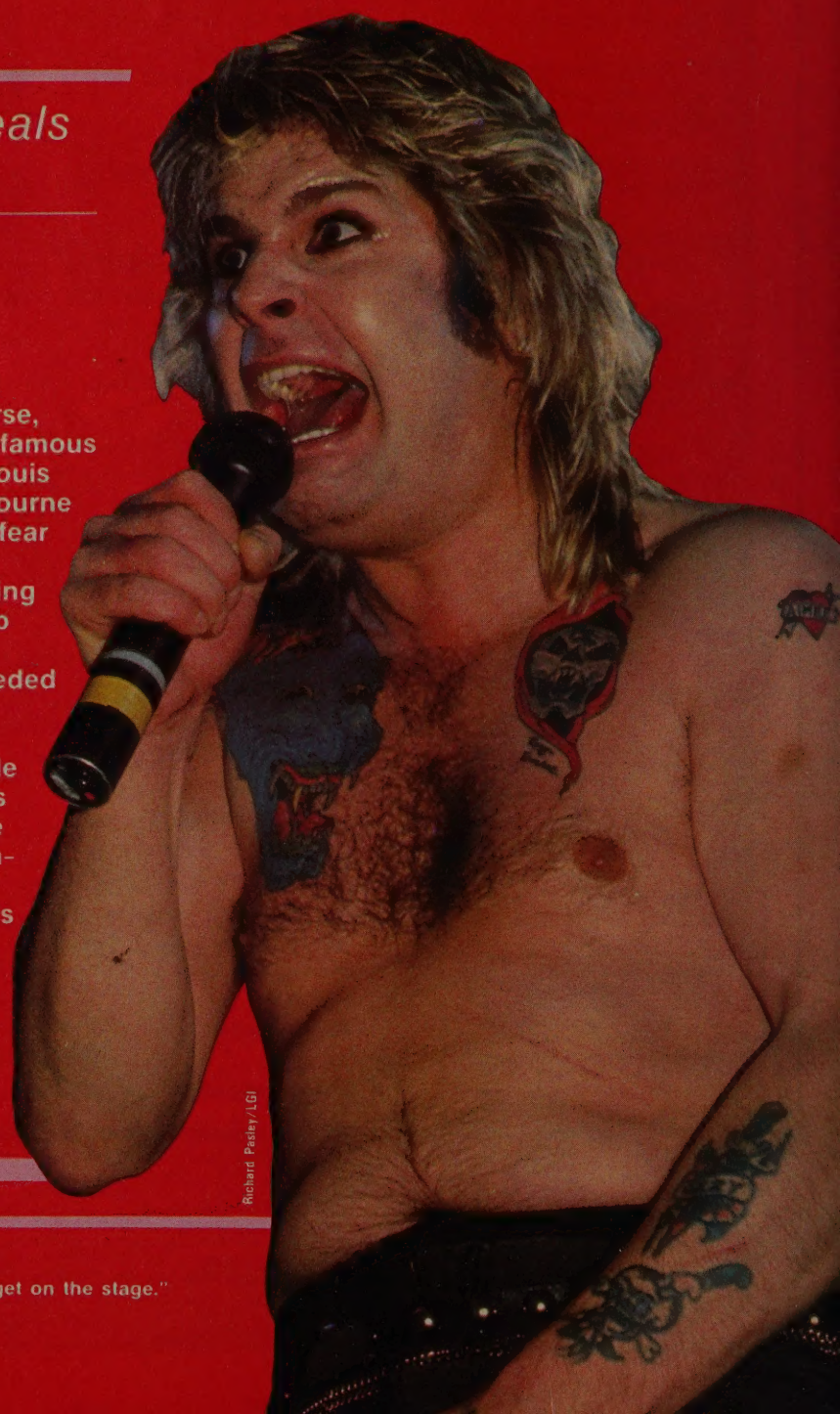
by Jodi Summers

Ozzy Osbourne has a bad reputation — deservedly so. Of course, everyone remembers the time the infamous one bit the head off a bat at a St. Louis concert. As the story goes, Mr. Osbourne was then rushed to the hospital for fear that he might have rabies. For days afterward he wandered around barking at everyone he knew. As bassist Bob Daisley recalls, "Ozzy might have needed rabies shots, but the bat needed Ozzy shots."

Crazy as it may seem, there is another side to this troublesome little devil. Believe it or not, when Ozzy is away from center stage, he is a nice guy. You could even say he's charming.

This mysterious side of Osbourne is revealed when one has the chance to spend some time with him away from the crowds and out of the spotlight.

Through the door of the female rock photographer's New York studio came strange sounds.



Richard Pesley/LGI

The Oz: "I just lose all my sanity when I get on the stage."

Ozzy Osbourne



Behind those closed doors with the photographer was none other than Ozzy, the renowned metal madman. But, was this individual with the blond streaked hair, suspenders and long serpentine gold claws the same man? Granted, at first he did look as though he was about to strangle the photographer, but after a number of camera clicks he broke into a good natured smile. And, by session's end Ozzy was actually taking pictures of the photographer. It's bad luck to finish a photo session without using up the film in the camera.

After the session Ozzy chatted pleasantly as he dressed in his street clothes — a white t-shirt and black jacket. Then he wrapped himself against the blustery New York day by putting on a long silver fox coat and red scarf. With his entourage, Ozzy left to face the grey day and the city streets in the heart of the garment district. People were rushing this way and that with boxes and racks of clothing.

"Makes you want to buy a house and spend all the time you can here," commented Ozzy sarcastically as somebody nearly ran him down with a rack of wash-and-wear suits. As he jumped away from this rolling would-be assassin, his feet became noticeable. He was wearing fashionable flood pants, which exposed a pair of glittery baby blue socks and black lizard-skin shoes that looked like ballet slippers. Quite an unexpected touch from this metallic demon.

Ozzy and friends climbed into a cab and the Oz was handed an issue of *Hit Parader* with his picture on the cover. He stared at the issue, made a face that mirrored the visage on the magazine's front, and then began leafing his way through the book.

He passed a photograph of Black Sabbath. "Are they still together?" he asked innocently.

Then he found a Def Leppard article. "Everyone thinks they're from Birmingham, the same city as me, but they're not. They're from Sheffield. They're great guys though, we toured together in England. I wish the best to them."

A song by Culture Club came on the car radio. "Boy George looks like a walking concession stand," Ozzy stated, straight-faced. Everyone, including the cab driver, broke into peals of laughter.

Ozzy saw an article on Quiet Riot and his mood changed. He glanced at the story. "They're big enough now, why do they still have to talk about Randy?" he inquired with a bit of paternal hostility, as he saw the name of Randy Rhoads prominently featured in the dialogue of Kevin DuBrow.

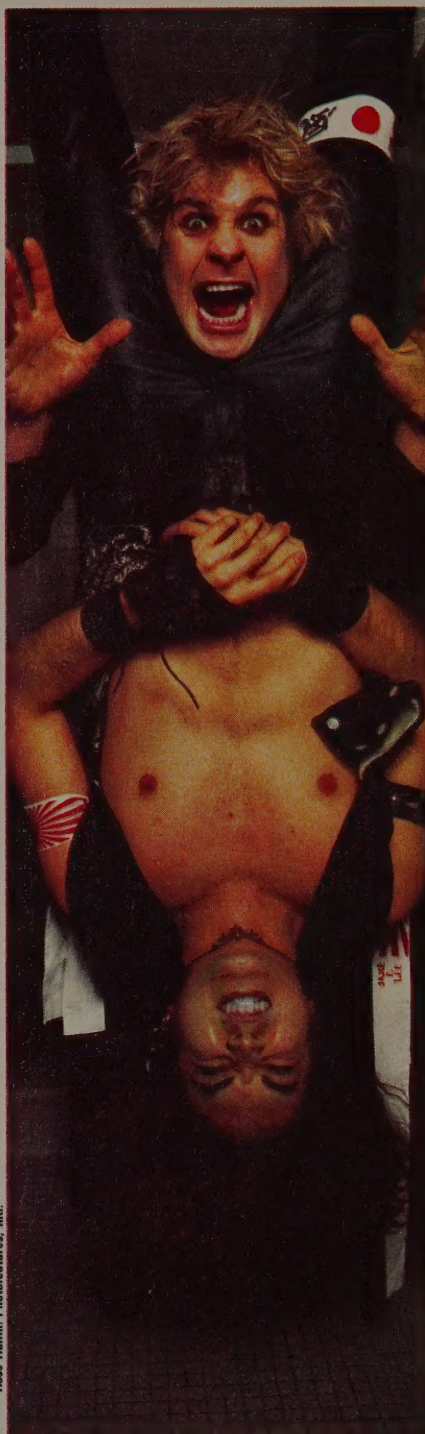
The taxi stopped at the Parker Meridian hotel and Ozzy and his entourage exited and crossed the street. Ozzy, in his fur coat, looked every inch a star, and he got some very strange stares from business people he passed on the street. He glared back and was about to start going at people with his teeth bared when he was unceremoniously grabbed and ushered into the hotel.

He was on a roll. "Everyone gets a kick out of the bizarreness I get myself involved in from time to time. They think it must be great being Ozzy, but it's hard work. It really is. You sit in a bar and people go 'There he is. Watch him. He's going to do something crazy

any minute.'

"If I just sit there with a bottle, they'd go, 'What is he sick or something?' All cause you're sitting there with a glass in front of you. It amazes me that people think

"I just get crazy drunk and stick a tattoo on."



Ozzy and Jake 'E' Lee: "I know in a few years Jake's gonna be a big star, and he'll want to leave the band. That's okay with me."

I'm a lunatic from the time I wake up to the time I go to sleep. But, I've got to do it, because if I don't, people think I'm toning down too much."

As Ozzy finishes his monologue, the group arrives at his hotel suite. The door opens to a sitting area with an open bar. Ozzy pours himself a Coke and plops down on the couch. His wife, Sharon, sticks her head through the bedroom door to say hello. She obviously isn't finished dressing yet.

Rock's madman-gone-domestic lights a cigarette and starts talking freely about the intimate details of his life. Conversation begins lightly; about the recent *Bark at the Moon* album and tour.

"It takes me about six weeks before I get adjusted to being back on the road," he reveals. "You have to acclimate yourself to such a wild life. But when you get home, you say to yourself, what am I here for? Has it suddenly stopped? What do I do? Your days are already planned for you when you're on the road. When you get home, there are so many hours in a day, you really don't know what to do with yourself."

Sharon emerges in a fur coat that almost matches her husband's. She's about to leave for the day when Ozzy goes through another Jeckyl-and-Hyde-transformation into a typical husband. "Give us a kiss darling," he says going over to her. Then he gives her the usual array of romantic questions such as, "Where are you going?" and "When will you be home?"

Quite a change from the loon we have all come to know and love. But, as he says, he can't be crazy all the time. Then again, he hasn't toned down that much — he's just learned to combine his wild lifestyle and his married life. Just look at the tattoos on his arms; on his right tricep there's a drawing of a rose with Sharon's name on it.

"As a small kid, I always wanted a tattoo of a rose," he explained. "I love roses and I love my wife, so I put them together. I also like tattoos. I just get crazy drunk and stick one here, one there. I was going to put 'thanks' on my hand once," he continued pointing out some little blue marks on his right hand. "It killed me to put it on, so I stopped. But I did these all myself," he says pointing at the infamous O-Z-Z-Y across his right hand and various daggers on his left arm.

Surprisingly Ozzy lifts up his pants to reveal hairy legs and smiling faces tattooed on each knee. "I've got two of these," he states with a mischievous grin. "Dick and DiDi. I'm never alone."

Ozzy goes on to display his latest decoration, a heart which says his daughter's name, Aimee. Of course, with this human art show, conversation turns to the huge blue dragon on his shoulder.

"You've got to get drunk before you put on a tattoo, because it kills you. This big one ... I couldn't believe how much pain I was in. It's right against my collar bone, and it took 18 hours, but not all in one stretch. It was like someone stuck an electric iron on your chest for 18 hours. It was murder. □"

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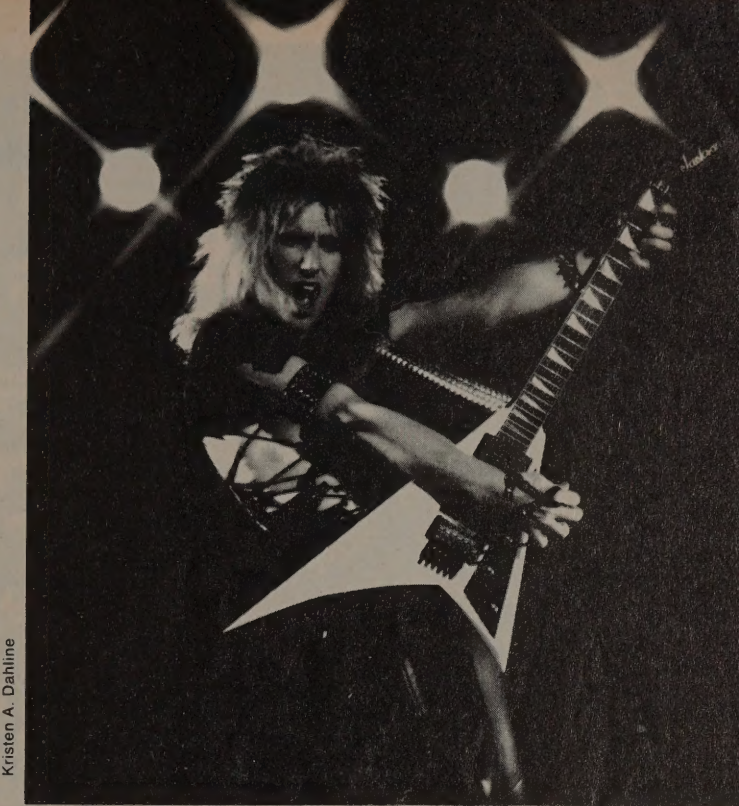
I just wanted to say thanks. Your Metal Primer taught me things my guitar teacher didn't even want to discuss. He said I wasn't ready, that I was too slow on chord changes, and that stuff would come later. Well I'm not a Van Halen or Rhoads yet but with that one lesson I'm 100% better than I was. Those fingering exercises sure helped my chord changes become faster and clearer. Rob Stultz, E Detroit, MI

My playing has been coming along great! I can figure out within minutes almost any song and lead thanks to your tips. Thank you very much for your help!!!!!!
Craig Steinmetz,
Bangor, PA

You two have to be the greatest thing that's happened to Heavy Metal since Randy Rhoads!! The lessons are the greatest thing a beginning guitarist could ask for. There are no better lessons around and I'd be willing to stake my life on it!! They've helped me more in the few months I've been working on them than all the other lessons I've taken combined!!!
Doug Murray, Dundee, MI

I have to be honest with you. When I sent for your free Metal Demo, I was hoping to get a few tips for nothing. I had no serious intentions of buying anything. Your Metal Demo booklet caught my attention, though, and I've never been more satisfied with anything I've ever bought through the mail. David Gurtler, Beattie, KS

These tapes are unlocking all the secrets and I've learned more from you and your lessons than anyone! You're an excellent guitarist.
Robert Williams,
Fulton, MO



Doug Marks, Metal Method instructor playing the new Jackson guitar by Charvel. The guitar was designed by Grover Jackson and Randy Rhoads.

My friend got a brand new guitar for his birthday but he didn't know a thing about playing. He ordered your Lesson 2 and the next time I saw him he played like he had taken lessons for years! I want that to happen to me.
Mike Carrillo, El Monte, CA

These lessons are great man! And worth it! As soon as I get my six lessons, up the price some. Ha! Ha! It would take months to learn this much in a weekly hour lesson with a lazy teacher at \$8 an hour!
Maurice Field, Martin, TN

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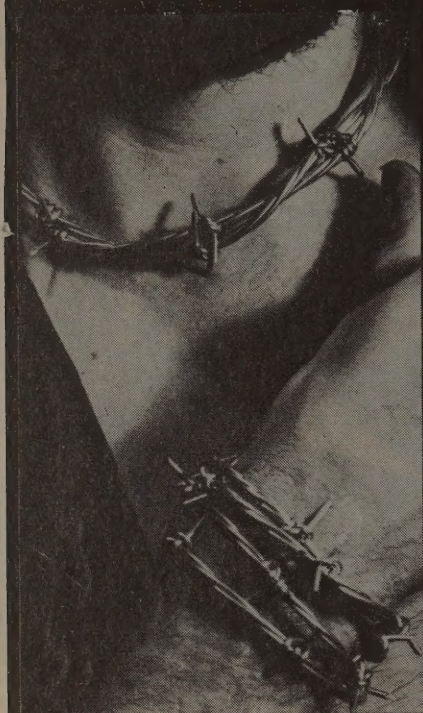
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Stop putting hate letters in your magazine where people put down each other. If they can't say something cool, then maybe they should drop dead.

Eric Place
Lexington, KY

All you gifted people out there in bands are loved by many, including myself. Please be careful who you play with off stage when all the lights are out.

Sharon Nuttall
Toronto, Canada

You are the only rock magazine! Keep rockin!
Hit Parader's Loyal Fan
Riverton, WY

You stupid creeps. You don't judge a group by their appearance but by the quality and content of their music. All you nerds out there who hate Culture Club just because of the way Boy George looks shouldn't deserve to have an opinion.

I appreciate Culture Club's music, but I don't have Boy George all over the room, just good old Stevie Nicks, who hangs right over my bed!

Tony Yi
Annandale, VA

Hey guys, do me a favor and run a picture of Phil Collen when he was in his old band Girl. I'm in love with Phil now that he's in Def Leppard,

and I'm dying to see what he looked like a few years ago.

Nancy F.
Boston, MA

I met Jimmy Page in England a few years back, and he seemed to take a friend and I to his heart. I last saw him in August, and we talked for quite a while by phone in December. I'm tired of the bizarre portraits being painted in rock mags. He is the most considerate, polite and modest person I've ever met. Zeppelin is sacred to him and he has not forgotten his fans. One day soon he'll be back in full force.

Anonymous;
Denver, CO

I would really enjoy it if you guys would write some stories on the Doors. That's true heavy metal. These bands now are for blowing your mind, the Doors are when your mind is blown.

Mr. Mojo Risin'
Sisseton, SD

Don't all you **Hit Parader** readers hate it when heavy metal bands are put down by some jerk who doesn't know what heavy metal music is? Listen up, punk and new wave fans, your kind of music is dead. Heavy metal now rules and will always rule. **Hit Parader** is the best damn mag. If you don't agree, you're a sucker because you're missing out on fantastic articles on groups such as Judas Priest, AC/DC, Def Leppard and many



Joel Brodsky

The Doors: One reader thinks their music is "true heavy metal."



You asked for it, you got it. Here's a picture of Phil Collen with his first band, Girl. That's Phil on the right.

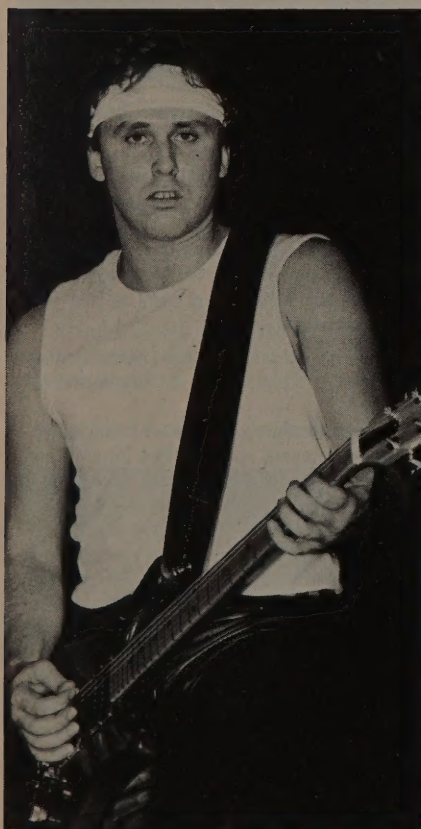
other heavy metal bands.

Vonda Antonio
Aztec, NM

Now for the dog of all-time, — Mike Reno of Loverboy — the very same person who was asked to be in a "come and get it" commercial four dozen consecutive times in the lead role, the pup! He has teeth any dentist would love to take a hammer and chisel to. Even Wendy O. Williams can sing better than he can!

Rachel & Michelle
Pompano Beach, FL

I really enjoy reading your magazine. It has everything I want to know about heavy metal, but y'all have to mess it up with crap about groups



Loverboy's Mike Reno: Woof woof.

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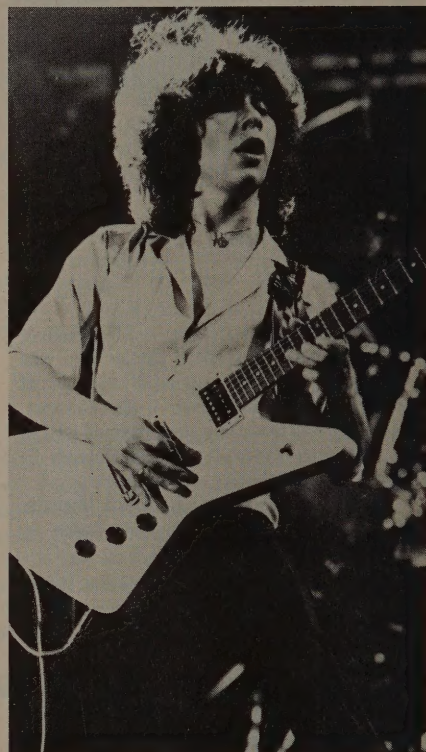
like Loverboy, E.L.O. and Styx.

P.J. Perez
Laredo, TX

When are you gonna get with it and run a photo of the best guitarist in the world — Pete Willis?

Hector V.
Brooklyn, NY

Pete Willis: His first post Def Leppard album should be out shortly.



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Rumors going around that I might still be alive. Wow. Blows my mind. Wish someone had told me. Started a new band. Guys were not dedicated enough. Looking to regroup again. Hopefully going to fulfill a lifelong ambition. Got enough music written, just need to find good female musicians.

Jimi Lennon Bonham
Perryville, MD

I used to absolutely hate heavy metal music. I remember a month ago I idolized Duran Duran, Adam Ant, Haircut 100, Culture Club, Hall & Oates... get the picture? Well, my older brother is an avid heavy metal fan and if we weren't fighting over the radio or stereo, we were arguing over the merits of Rick Springfield or Judas Priest. Then one day I saw the light. You see, my brother brings home **Hit Parader**, which I always manage to overlook, until I saw David Lee Roth on the cover. After I fell in love with the lead singer of the "dreaded" heavy metal band Van Halen, I listened to my brother's **1984** album and I was converted. I went out and bought my own **1984** as well as four copies of **Hit Parader**! Now that I've had a taste of heavy metal, I agree with my brother, heavy metal does rule and it is much better than that wimpy new wave junk. David Lee

Roth makes Rick Springfield look like a wet rag!
Mary Festog
Columbus, OH

Man, I was so excited to see Van Halen. What a big disappointment. All Roth did was strut around the stage with his ugly rear showing and saying obscene things to the females in the audience. I went to see a rock and roll show, not an X-rated picture.

Disappointed
Chicago, IL

Hey dudes! I thought your cover story on Motley Crue was the best piece of writing I've ever read — and I have subscriptions to ten different magazines. It really took me behind the scenes. Thanks **Hit Parader** for giving me a chance to get an inside look at the greatest band in the world, Motley Crue.

Brad W.
Fresno, CA

How dare you run a story like your disgusting piece on Motley Crue. Those men (and I use the term loosely) should be locked up and the key thrown away. They're disgusting, and you're just as bad for wasting so much space on them.

Helen Burns
Miami, FL

Crue rules! **Hit Parader** rules too!

The Metal Monger
Denver, CO

I can't see why you spend so much time covering heavy metal music. I think heavy metal is loud and stupid. My class in school voted Culture Club the best band in the world, and they deserve it. Why don't you write about a wonderful band like that instead of disgusting people like Ozzy what's-his-name.

Cynthia Perkins
Reading, PA

I'm getting tired about reading only Def Leppard and Quiet Riot articles in **Hit Parader**. When are you guys gonna get into *real* metal like Raven, Motorhead and Baron Rojo? I know that they don't sell as many records as Leppard, but you can't compare the music. Death to false metal!

Brian Green
Seattle, WA

I love Joe Elliott. Joe, if you're reading this I want to marry you, and believe me, I will! I'd love to know what kind of woman turns you on!

Brenda P.
Los Angeles, CA



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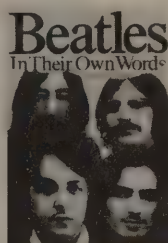
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Heavy metal happenings

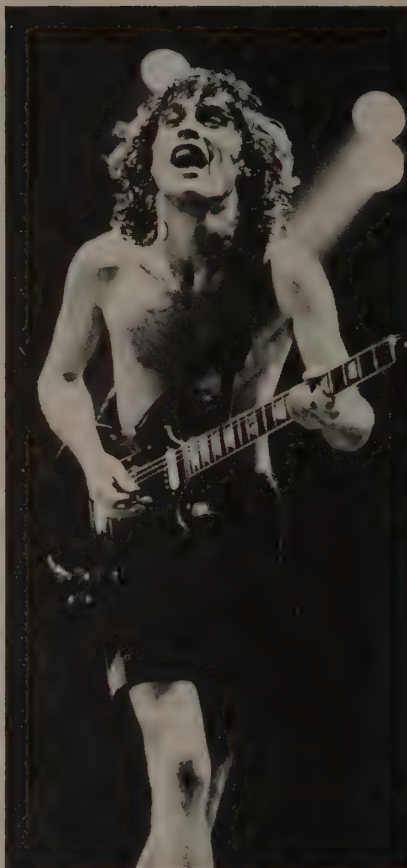
by Andy Secher

The recent Black Sabbath breakup, which saw the firing of vocalist Ian Gillan and drummer Bev Bevan, was inspired by "total disgust for one another," according to Gillan. "They started controlling everything and made me and Bev feel like hired hands. It was ridiculous."

Ozzy Osbourne reports that his recent accident while filming the video for **So Tired** was "one of the strangest experiences of my life. I didn't even know I had been injured. I hopped on the Concorde to make it from London, where we filmed the video, to New York for a show. While we were in the air, I started feeling some pain in my neck, and it was discovered that I had a piece of glass lodged in it! I couldn't believe it. When we landed I was rushed to the hospital, and they got the glass out. It was an incredible thing to live through."

The falling out that occurred a few months back between guitar maestro Michael Schenker and bassist Chris Glenn forced the group to play a number of dates without a bassist. Michael, however, quickly found a remedy to the problem. "I just played a few more rhythm fills and had the keyboard player pick up some of the bass lines — it wasn't any problem."

The boys in Motley Crue have never been known to mince words, and vocalist Vince Neil has taken exception to a number of other heavy metal bands currently on the scene. "There are a lot of bands that are getting old



AC/DC's Angus Young: Is the band calling it quits?

and just won't admit it," the blond belter said. "Everyone knows who I'm talking about — groups that once made great music but have had to either wimp-out or rely on gimmicks to get attention. They make me sick!"

Ted Nugent recently told HMH that

while he was thrilled to work with Billy Squier's band on his recent LP, **Penetrator**, he's "totally blown away" by his new touring lineup; vocalist Brian Howe, drummer Cliff Davies, guitarist Todd Howarth and bassist Mark Boals. "These boys really crank," the Nuge says. "They can keep up with me, and that says it all. We're all like a pack of hungry wolves on the prowl. We're just waiting to attack our audience."

What's going on with AC/DC? Reports coming out of England indicate that the band may be calling it quits following the disappointing showing of their last record, **Flick Of The Switch**. "No way," reports a band spokesperson. "The boys took a little time off at the beginning of the year, but there's never been any serious consideration given to calling it quits. In fact, the showing of the last album has inspired them to rock harder than ever."

Judas Priest's Rob Halford says that his famed motorcycle will stay in the band's stage show as long as the group performs *Hell Bent for Leather*. "We'll never use the bike during any other song," he said. "We've taken the bike on tour with us, and when we perform *Hell Bent*, we bring it out, when we don't it stays in one of the vans. I just don't want people in the audience getting tired of seeing it. We've been using it in our stage show for a number of years now, and we don't want anyone being bored."

Def Leppard have returned from their "working vacation" in Ireland and plan to enter the recording studio within the next month to begin work on their next album. Does the band feel any additional pressure knowing that they'll be trying to follow up an album that sold 6 million copies? "Not on your life," according to Steve Clark. "We've already got songs written that are better than anything on **Pyromania**," he said. "There's more diversity and more power on every song."

In a Kiss-related story, it seems that the band's former guitarist Ace Frehley has finally put together a new band and is about to enter the recording studio for the first time in three years.

Letter of the Month

Dear Andy,

I've heard some incredible stories about the guys in Motley Crue. Are they really as wild as they seem? I've heard they've been arrested for fighting in bars and for transporting guns through airports. They all look so sweet and innocent — especially Vince Neil. I can't believe any of it. I think it's some publicity guy's idea of fun to make the Crue look bad.

Sincerely yours,
Beth T.
Idaho Falls, ID

Dear Beth,

I can guarantee you that none of the Crue's exploits were dreamed up by a publicist. I've spent some time with them on the road and I can say that they are the wildest band I've ever seen. That's not to say that they're not all very personable guys — it's just that they like their women, their liquor and their rock and roll. As Nikki Sixx told me, "We like to live life to the fullest, and if that means driving your car into a wall at 70-miles-per-hour, or doing three chicks at once, that's okay with us."



Billy Squier: "My new album's a killer!"

"I hope he does it," Paul Stanley said. "I have some songs I'd love to have him record, and I know Gene would love to give him a hand with production. Rock and roll needs Ace, and I can't wait to see what he comes up with."

Billy Squier reports that working on his new album with producer Jim Steinman proved to be a very enlightening experience. "He's been involved with such a wide variety of music over the years that he has a very unique way of approaching an album. He got me to look at things with a slightly different perspective, and while I knew exactly where I wanted to go with this record, Jim's help was invaluable."

Quiet Riot's Carlos Cavazo reports that he hopes the comparisons between him and the late, great Randy Rhoads have come to an end. "I'm really getting a little tired of answering that," he said with a smile. "Randy was a great guitarist, and while we were never close friends, we knew each other for a long time. We're quite different in our approach, and we bring different elements into a band. Randy will always be a legend. Someday I hope people will consider me his equal."

Heavy Metal Headscratcher

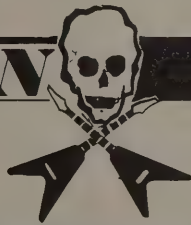
In what well-known British rock band did Black Sabbath's Tony Iommi appear briefly during an early Sabbath breakup?

ANSWER TO LAST MONTH'S SCRATCHER: The given first names of Ozzy Osbourne, Nikki Sixx and K.K. Downing are (in order): John, Frankie and Ken.

Kiss have completed work on their follow-up to **Lick It Up** — the new LP is called **Animalize**. While the band remains very secretive about the LP's contents, Paul Stanley stated, "We hopped into the studio as soon as our tour was finished last March. We took a few weeks to get our songs together, then went right to work. We had so much energy coming off the road, that we wanted to capture it on vinyl. We handed the tapes over to the

ATTENTION

Metal Mongers



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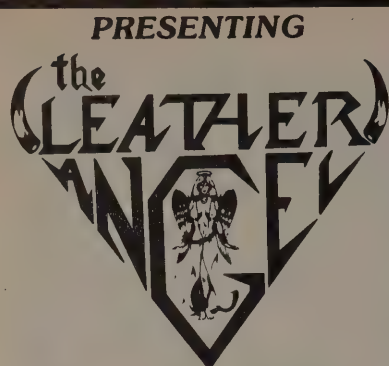
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record company as soon as we finished, now it's up to them to decide when to release it."

In a Kiss related matter, guitarist Vinnie Vincent has been replaced by new axe slinger Mark Norton. The band remains mum about the reason for the change, but money problems seem likely.

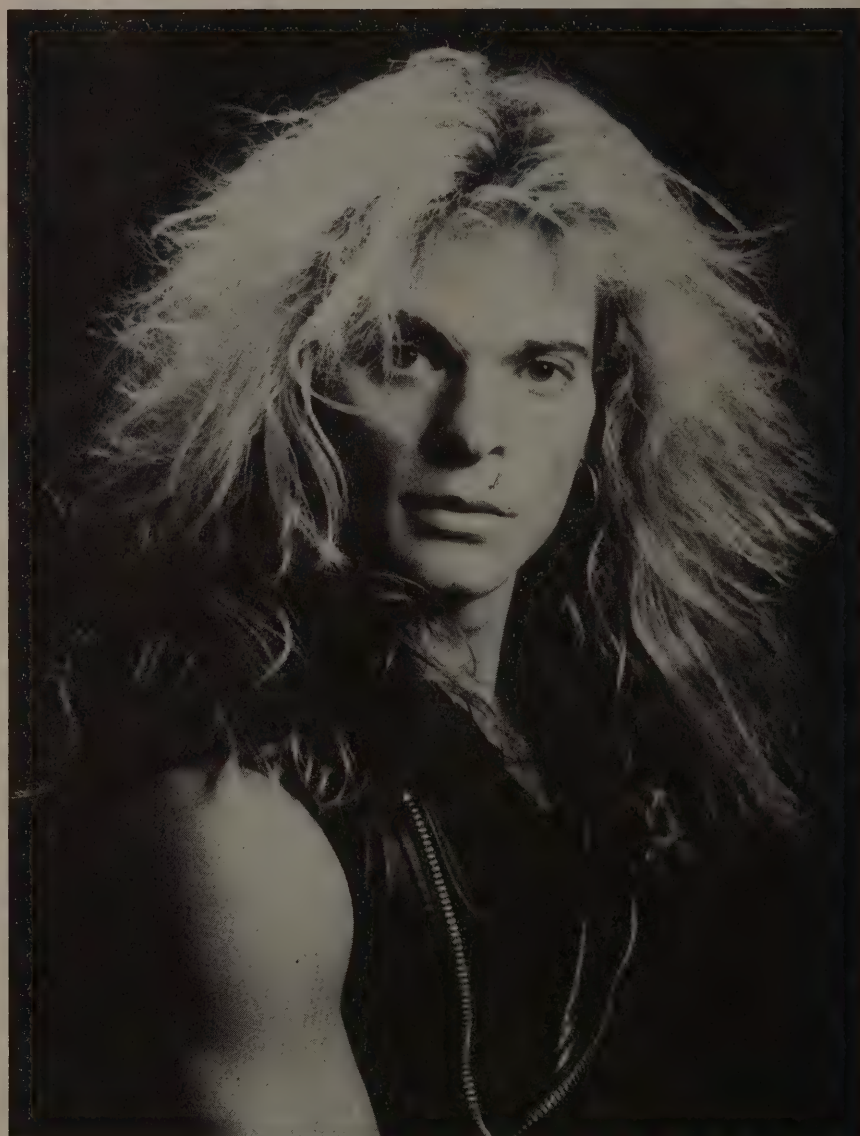
The reformed Deep Purple have finished recording their first album in nearly a decade and should be on the American tour trail by fall.

Iron Maiden are planning to begin their next U.S. invasion in September. According to a band spokesperson, "The group will probably tour Europe before coming to America, and with

their next album due out in August, it would be safe to assume that a mid-September starting date for the American tour is a safe bet."

Van Halen's recent U.S. tour has emerged as the most successful road junket of the year. Reportedly the band grossed in excess of \$15 million in revenues from ticket sales and concessions, including; T-shirts, concert programs and posters. Not bad considering the band grossed an extra \$4 million from sales of 1984.

Keep those cards and letters coming. Also, send pictures if you'd like. I get a kick out of seeing what you look like. Send them to: Andy Secher, c/o Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418.□



David Lee Roth

Van Halen Production, Inc.

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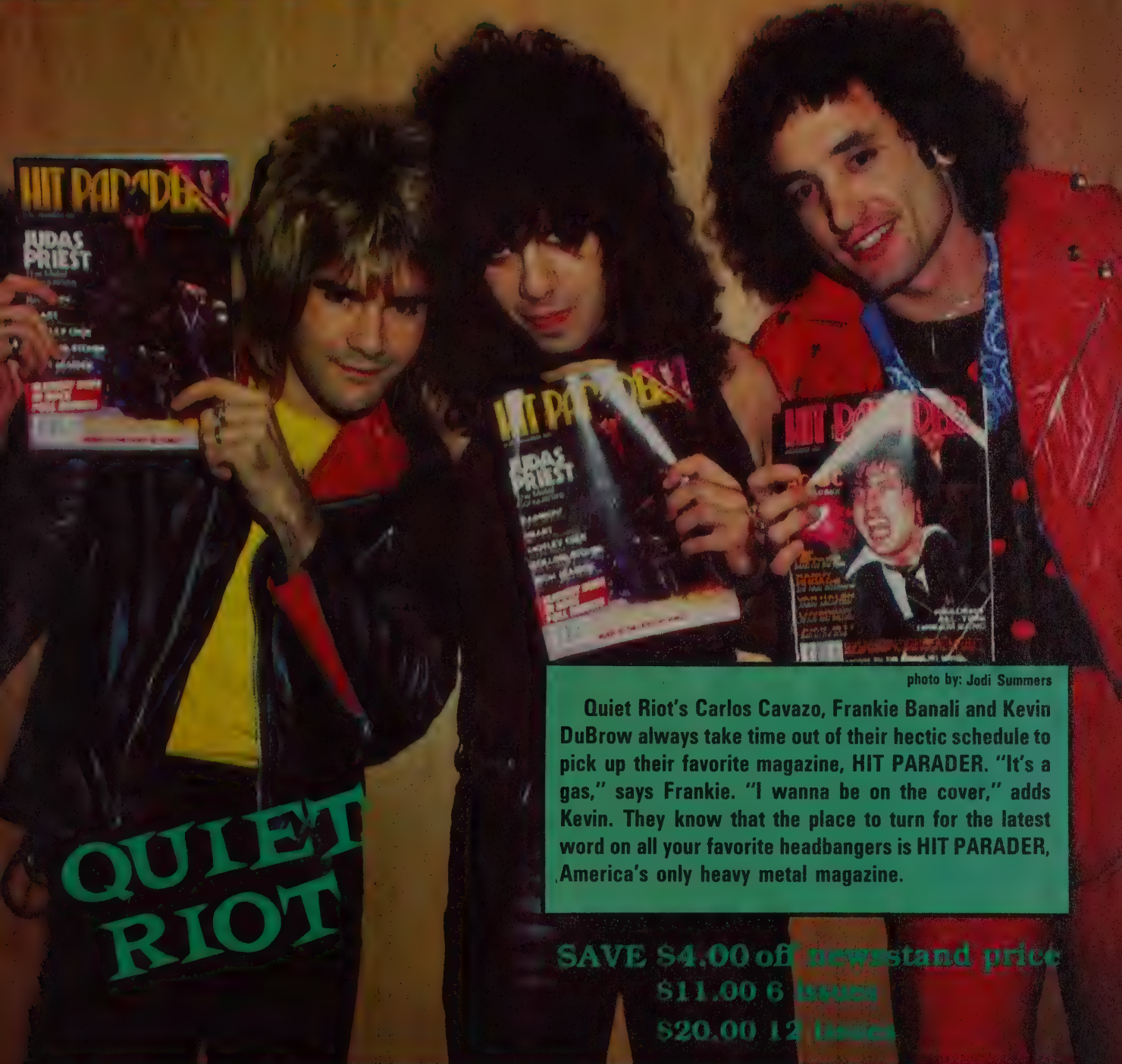


photo by: Jodi Summers

Quiet Riot's Carlos Cavazo, Frankie Banali and Kevin DuBrow always take time out of their hectic schedule to pick up their favorite magazine, HIT PARADER. "It's a gas," says Frankie. "I wanna be on the cover," adds Kevin. They know that the place to turn for the latest word on all your favorite headbangers is HIT PARADER, America's only heavy metal magazine.

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Van Halen

the rock brigade

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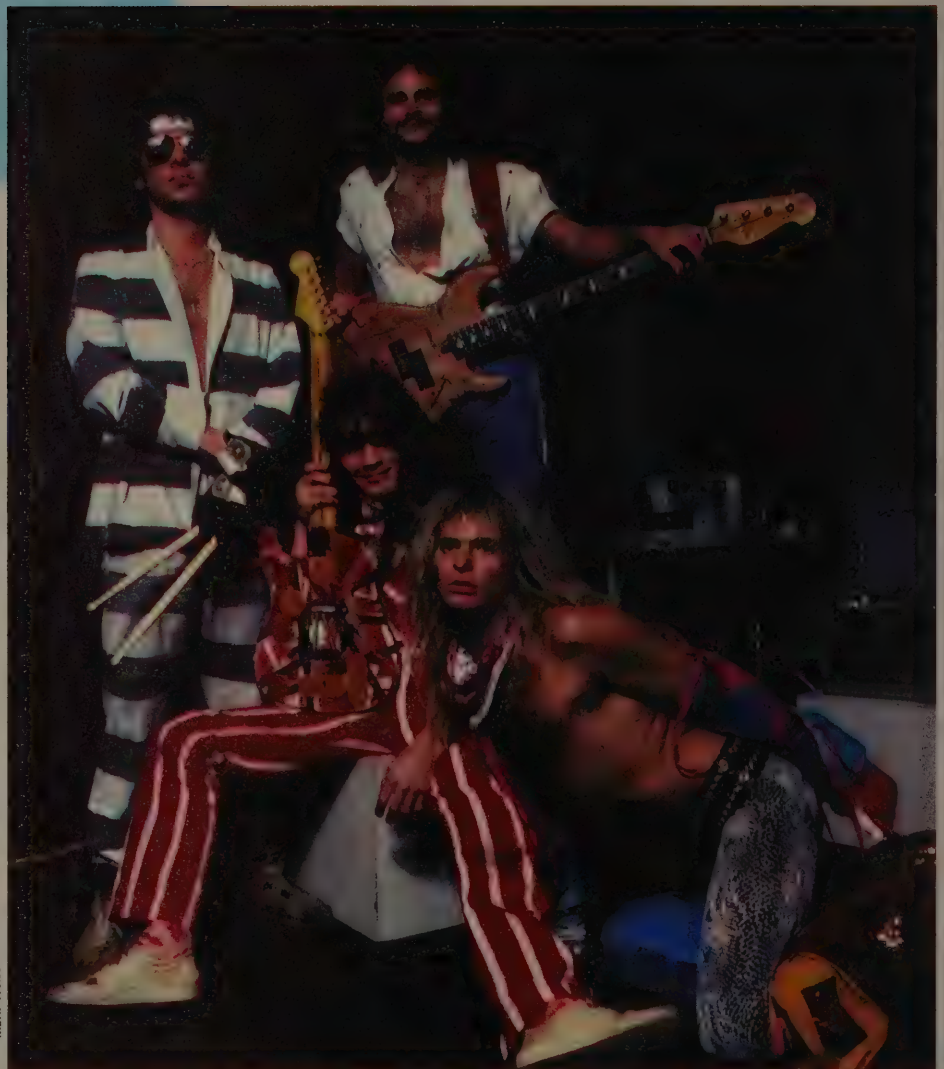
by Rob Andrews

Little did Edward Van Halen realize when he was laying down the blistering lead licks on Michael Jackson's *Beat It* some 18 months ago, that he was helping to create the monster that would prohibit his group's next album, **1984**, from reaching Number One on the charts. Yet persistence — and a chart-topping single — pay off, and the members of Van Halen are still basking in the glory of **1984's** pinnacle-reaching success.

"It's great, it really is," Edward stated shortly before going on stage in front of another sold-out audience. "It's something we never really considered. We'd always had a lot of success selling records, but we honestly never thought about having a Number One song."

True to the diverse personalities that comprise this Los Angeles-based quartet, lead vocalist David Lee Roth shares little of Edward's "Gosh, isn't this great?" attitude. In fact, Roth's almost disdainful approach towards **1984's** success makes one wonder what does motivate this tall, blond bundle of laid-back energy.

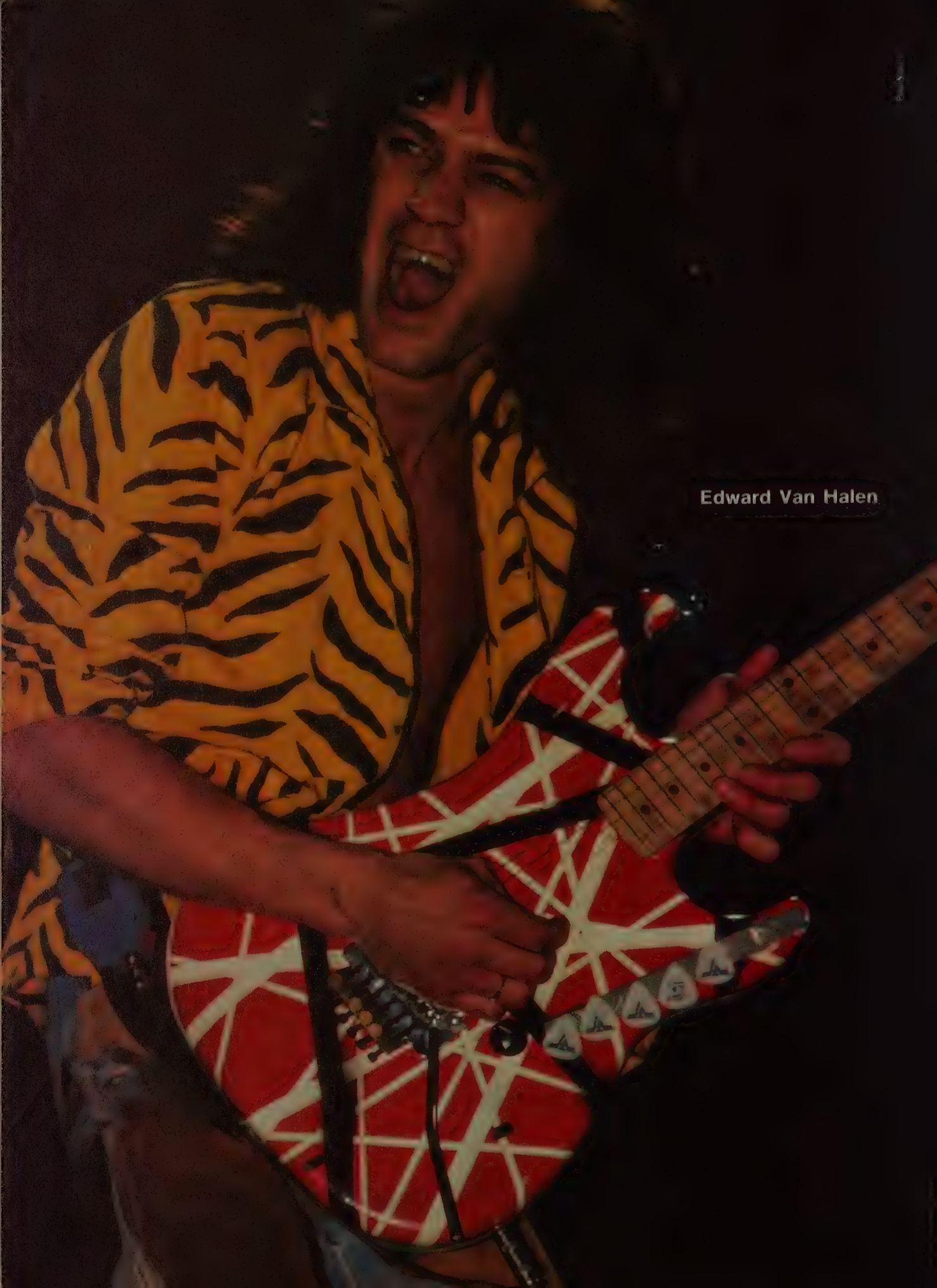
"What motivates me?" David retorts in a growl. "Well, let's see ... there's women, and partying, and women, and a good drink and, oh yeah, women. Success in terms of album sales really means nothing at all to me. We just have to worry about making the best music we can — it's up to the record company to get it to sell well. I guess they've got to get some of the credit this time, 'cause I gave them a lot of the blame when the last album (**Diver Down**) took about a 20 point chart drop in one week. Somebody over there forgot to do their paper work, and we were the ones who suffered. I admit that we've never had a conventional attitude toward this business — but then we've never been a very conventional band."



The boys in the band (clockwise from top): Michael Anthony, David Lee Roth, Edward Van Halen, Alex Van Halen.

What Hath God Roth?





Edward Van Halen



Michael Anthony: "I know what my role is within the band."

Few more correct statements have ever been issued — just look up "unconventional" in the rock and roll dictionary, and you're sure to find Roth's picture defining the word. Always one to walk to the beat of his own drum and to listen to the sound of his own voice, Roth has never allowed the fame and fortune provided by Van Halen's seven year reign at the top of the rock world to change his unique perspectives on life.

"The thing that gets me real mad is when people say that I have a rock star attitude," he huffed. "Maybe I am a rock star, but I sure don't have an attitude. There are guys in this game who won't drive their own car because they think it's beneath them. That's the stuff that gets me mad — I don't mind getting my hair messed up, and I'm sure as hell not about to let anyone else do my driving for me.

"Van Halen will never succumb to the rock star mentality. We have a lot of very different personalities in this band. Edward and Michael tend to be very down-to-earth, Alex has settled down a lot over the past year since he got married, and I'm still the 'You got a party? Just tell me when' guy. We work very well together because we each bring different ideas into the band. If we were all crazy, the music wouldn't have as much diversity as it has."

Despite Roth's description of Edward Van Halen as mellow and "down-to-earth," recent events have shown the guitar wiz to have a feisty side as well. Reports emanating from Los Angeles describe an alleged fight that took place between Edward and the band's long-time producer Ted Templeman. Evidently Templeman, who is also a vice president at Warner Brothers, the band's record label, criticized Edward's increasingly egotistical attitude. This forced the axe-slinger to retort with verbal and physical force. The confrontation may sever the long-standing partnership between Templeman and the band.

"Actually, the situation had been building up for quite awhile," a West Coast source reported. "The band produced virtually all of 1984 by themselves, and they only put Templeman's name on the record out of a

feeling of commitment. Ted wasn't thrilled by being left out of the recording process, and I guess there was a bit of hostility on both of their parts. It's something that'll probably blow over in a couple of months."

The band would neither confirm nor deny the reports of the Templeman/Van Halen feud, but the continued success of the group's album and road jaunt has allowed them to virtually cast aside any unrelated business problems. With their tour selling out arenas from coast to coast, it seems that Van Halen have once again confounded their detractors and regained their position as America's most successful hard rock band.

"We never listen to what people say about us," Roth said. "They were quick to put us down last time, and those same people are probably calling us hot stuff now. I can't see the benefit of dealing with people like that. People who support you should be there all the time — whether you're up or down."

Now it seems that once again the sky's the limit for Van Halen. With Edward's recently completed home recording facility giving the band more flexibility than ever, there's talk within the group of returning to the studio to do another album before the end of the year. Additionally, there is gossip about a live album that would present highlights of the band's current tour.

"We're not sure exactly what we're gonna do next," Roth admitted. "We're in no rush to do anything. We may want to go over to Europe, which is what we were planning to do last year when we found out that we had to go into the studio to work on a new album. This time we have plenty of chances to do whatever we want. The live album's a possibility — so is another studio record. Right now, I can't worry about that. All we want to do is stay on the road for awhile and keep bringing this rock and roll party to every town in the world." □

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You can hear Earl Slick and the Van Halen band on David Bowie's *Serious Moonlight* video.



Ross Halfin Iron Maiden (left to right): Steve Harris, Nicko McBrian, shy Bruce Dickinson, Dave Murray, Adrian Smith.

metal mad

Steve Harris Reveals Group's Plans For World Conquest.

by Hank Thompson

Few bands in rock history have soared to the top of the heavy metal hierarchy with more power and style than Iron Maiden. With their last album, **Piece Of Mind**, establishing this British quintet as a headline attraction throughout the world, Maiden have emerged as one of the hardest rocking, and most successful bands around. As this interview with Maiden's founder/bassist/songwriter Steve Harris took place, the group had just put the finishing touches on their latest vinyl opus, **Power Slave**, and were preparing to once again hit the tour trail, bringing, as Harris stated, "Maiden Music to the Masses."

Hit Parader: How did Iron Maiden face the pressure of coming up with an album that surpasses **Piece Of Mind**?

Steve Harris: I think we handled the pressure rather well. We've never had a problem coming up with material, and that's true with **Power Slave** as well. We had taken a few months off after the last tour, and then we got

together in England in early February to go over ideas for the new album. Everyone had a great deal of material stored up, so coming up with quality songs was surely no problem — in fact the biggest problem was figuring out exactly what songs we wanted to use.

HP: We know you went back down to

Compass Point Studios in the Bahamas for this album. Why does a British band want to travel 4,000 miles to record an LP?

SH: Well, I know some British bands who've traveled 6,000 miles to Los Angeles to record, so 4,000 isn't that bad. We went back to Compass Point for a number of reasons. Obviously the weather had something to do with it. It's slightly warmer there in March than it is in Britain. But more importantly, we liked the facilities when we were down there the last time recording **Piece Of Mind**, and the results we achieved were quite pleasing to us. We feel very much at home there now.

HP: It has been said that your producer, Martin Birch also enjoys working there.

SH: That's true, and Martin plays a very important role in Iron Maiden; he's very much a part of the band. We've grown together as a team over the years, and his contributions to making the records sound right have been as important as anybody's. He knows what we want and we know what he wants — it's a very special relationship.

HP: Compared to your last few records, how has the band's approach

Steve Harris



© 1994 EMI Music

changed on **Power Slave**?

SH: It's still very much an Iron Maiden album, that's for sure. The major difference is that our sound has expanded on each album. In the beginning I was responsible for writing virtually all of the band's material. That was true right up through the **Number of the Beast** LP. At that time Bruce (Dickinson) wasn't able to write because of some contractual obligations he had from his previous band. But he did contribute heavily on the last album and even more so on this one. Having everyone in the band write as well as play gives us a diversity that most metal bands just can't match.

HP: One thing that's unusual about this album is that it's the first time Maiden has ever recorded two albums with the exact same lineup.

SH: Yeah (laughs), I hadn't really thought of that, but it's true. I guess we're all growing up as people as well as musicians. Hopefully, this band can stay together as we are for a long time to come. We're very happy with the lineup we have now.

HP: Last year there were a lot of stories going around that Dave Murray was about to leave the group. Those rumors continue to pop up occasionally. Is there any truth to them?

SH: None at all, I can assure you. That story got blown way out of proportion, that's for sure. Dave never had any intention of leaving the band, though with his somewhat demented sense of humor he did get a big kick out of it. Instead of squashing the stories right at the start, he enjoyed keeping everybody in the dark about it — it's his way of having fun. We knew that he wasn't going anywhere, so we enjoyed the joke, too. In fact, our manager kept telling people that he was going to start working with another group called Made In Iron, and nobody picked up on the joke. I think people just take rock and roll too seriously at times.

HP: Speaking of serious issues, the question of Maiden's satanic influence continues to live on. Are you getting tired of people continually asking you if the band's in league with the devil?

SH: You wouldn't believe how tired we are of that. The whole matter is totally ridiculous. It started back when we released the **Number of the Beast** album, people picked up on the title and the cover artwork and assumed we were devil worshippers. Actually, the whole idea for that song came to me after I had seen the movie **The Omen II**. It was supposed to be a dream — a nightmare — but things obviously got out of hand. All of a sudden people were playing our records backwards and looking for hidden messages. It's totally absurd.

HP: Are there any hidden messages or demonic overtones on the new album?

SH: Let's get one thing straight — we're a rock and roll band not a satanic cult. We're not angels in this band, but we're not into devil worship either. Our fans know that. Hopefully, the people who are criticizing us will take the time to listen to our music and realize that we're actually singing about a variety of topics. In fact, demonic subject matter is very rare indeed.

HP: Is the band planning anything special for the next tour?

SH: We've always had a reputation as a very exciting live band, and I'm sure that will continue. We also enjoy putting on rather spectacular stage shows, and as the band's popularity grows, I hope the productions will become even bigger and better. Our light and sound men have been with us for six or seven years, so working with them on special things is very natural. They know exactly what we need to put on the best show we can. The next tour will probably feature an even better light show, and we'll probably try to work in a few special effects as well.

HP: Is the band looking forward to

spending the next year on the road? That's got to be quite a grind for even the most seasoned rock veterans?

SH: It does become a bit of a struggle, but we enjoy it. We've worked a long time to reach the level of success we have now, so going out in front of thousands of fans every night surely isn't torture. We love every minute on stage. I guess we could live without airports and hotel rooms, but they're part of the business, too.

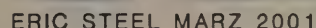
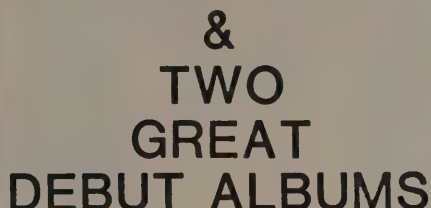
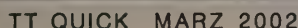
HP: How important is it for you to get a song on American radio? Obviously, other hard rock bands like Def Leppard and Quiet Riot enjoyed incredible success last year by producing radio-oriented music. Did that give Maiden any inspiration on the new album?

SH: Not really. Our style of music has never been the type played on the radio, but hopefully that's beginning to change. I know that heavy metal has enjoyed a big resurgence everywhere, and that radio is playing more of it these days. We'll never change our style just to get a song on the radio, but I can't see why some of our numbers don't get more attention. All you have to do is look at the sales figures or go to one of our concerts to see that a lot of people seem to enjoy what we do. □

Jeffrey Mayer



Bruce Dickinson "Bruce's contributions to the new album have been incredible."

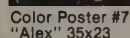
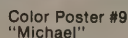
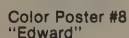


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Def Leppard

SPEAK OUT

Ross Halfin



The Leps (left to right): Steve Clark, Rick Savage, Joe Elliott, Phil Collen, Rick Allen.

Rock's Most Popular Band Talk About Next Album And Tour.

We don't really feel that much pressure about making the next album. It won't be easy following **Pyromania**, but each of our albums have been progressively better, and the next one won't be an exception. The major advantage we have is that Phil Collen will be with us from the start of the record, and Phil and I have already worked out some amazing new guitar parts. We work well together, and that will be very apparent on the new album — it'll take **Pyromania** one step further.

STEVE CLARK

We went to Ireland to get material ready for the upcoming record. We didn't want to wait around England because there are so many distractions — girlfriends and the like. We decided to eliminate everything that didn't pertain to music and try to concentrate on making this the best album we've done. We've never spent as much time in pre-production as

we have on this one. So far everything's been just fantastic.

RICK SAVAGE

I really haven't been concerned about whether my voice will give me trouble in the studio this time. Hopefully the problems I had in the past will never come back. That was just a set of unusual circumstances. It was partially psychological, I imagine. I had six songs to sing in a little over a week, and that was a pressure-packed situation. Everyone had finished their work, and it was 'Okay Joe, now it's all up to you.' Having gone through that once, I'm sure I'll be able to handle it better this time.

JOE ELLIOTT

I have a very different feeling with the band this time around. Last year I was the new kid on

the block, and while I had known the guys in the group for ages, I still didn't feel comfortable giving my full input. After touring the world with them, and being part of **Pyromania's** success, I don't have any reservations this time. I've had a lot of good song ideas stored up for a long time, and now I'm going to let them all loose. Of course, the band doesn't have to like them. They can turn my songs down, or even use parts of them if they wish. This band's a team, and I'm very happy to be part of that team.

PHIL COLLEN

In this band the drummer gets as much attention as anyone else. We don't believe in taking long solos — that's not our style. But it's not like there's one star and the rest of us are his support band. I don't think any of us has ever felt slighted by the attention of the fans — we all get

to enjoy ourselves on the road, that's for sure.

RICK ALLEN

The best part of going on tour is seeing the fans. They're just incredible. At the start of the last tour we really weren't sure how to react to them. They were treating us like we were conquering heroes or something. We've always looked at ourselves as just five blokes from Sheffield, England — nothing very special. Sometimes you've got to sit down and remind yourself that you're not as great as the fans make you seem. You can't afford a swelled head in this business.

RICK SAVAGE

I don't think we'll ever get too theatrical on stage. I can't see us using exotic props or fancy stages. Of course, we want to put on the best show possible, but we want the music to be the star of the show, not the stage set.

STEVE CLARK

I don't think I'll wear the Union Jack T-shirts when we go on the road next time. We'll come up with something new. I think most people will always associate that shirt and *Pyromania*, so it would be in everyone's best interest to retire it now. We're very proud to be British, and we always will be, but we'll just have to come up with something else that shows off our patriotism.

JOE ELLIOTT

American girls are absolutely incredible. They're so free and unrestrained; it's wonderful. They know what they want, and they make few attempts to hide their intentions. They're considerably different from the women we encounter back home. American women are one of the primary reasons we kept on the road for as long as we did last year. Sure, the album was doing well, but they gave us something to look forward to at every tour stop.

RICK SAVAGE

If we could, we'd play a show every night while we're on tour. We've found that the only times that you don't have fun when you're on the road is when you have to sit around the hotel room waiting to get to the next town. When you're playing every night, there's really no time to sit down and get bored. You're on the move all the time.

PHIL COLLEN

We have a lot of strange diversions when we're on tour. I remember one night when Steve and I ended up being judges in a wet T-shirt contest. It was nothing we had planned to take part in — we just wandered into the bar to get a drink. Before we knew it, they had recognized us

and asked us to be celebrity judges. We had to douse all the young ladies with buckets of water. It was a nasty job ... but I guess somebody had to do it.

JOE ELLIOTT

"American girls know what they want — and they know how to get it."



We're actually a pretty conventional bunch once we get back home. I don't think the attention we've received because of our success has changed us that much. We're still the same guys we were a few years back. Maybe we don't have to worry about the future quite as much, but in a way there's more pressure on us than ever before. Now, everyone knows who we are and what we're capable of doing. They won't accept less than a superlative effort.

STEVE CLARK

It used to really bother me that every article or story that appeared on the band stressed how young we were. Our age is irrelevant as far as we're concerned. It's the music that counts and nothing else. I don't think people would have considered *Pyromania* any more of an accomplishment if we were all five years older.

JOE ELLIOTT

Somebody asked me the other day if I had enough money to retire. I couldn't believe it. Retire? Hell, I've been playing guitar all my life, and now that I've reached a point where I can make a good living from doing what I enjoy most in life, people start talking about retirement. Believe me, none of us are in it for the money — it's nice, but it's surely not our prime concern.

STEVE CLARK

People get so involved with complicated things when it comes to discussing our music. Don't they realize that it's rock and roll? This is supposed to be fun. When we get off stage we don't analyze what happened; we just have one question, "Where's the bar?"

RICK ALLEN



Anastasia Pantides/Kaleydiscscope

Joltin' Joe and Phil at work: "I don't think I'll wear the Union Jack T-shirts on tour next time."

LITA FORD

the queen of noise



Former Runaway
Seeks Stardom With
Dancing On The Edge.

by Andy Secher

"Being a sex symbol can get a little boring," Lita Ford said as she relaxed in her record company's West Coast offices. "I really don't want that kind of image — I'm a serious rock and roller, and I want to be treated that way. Just because I'm attractive doesn't mean I can't play good music. I've toned down the image this time because I want people to get into the music, not just the look."

Ah, the problems of being beautiful, talented and famous. For Lita Ford, however the task of breaking away from her sexpot image has proven to be more difficult than she might have expected. While her latest album, *Dancing on the Edge*, has established her as a solid hard rock contender, she still finds that people want to first talk about her sultry persona.

"It does get a bit predictable," she said with a laugh. "I guess it's partly my fault for allowing myself to pose in a lot of seductive pictures, but when you want to launch a career, you're willing to take a few chances. There's certainly nothing wrong with that. But when people start picking up on that instead of the music, that's when you know it's time for a change. That's why on this album I've taken on a safer image, but it's still totally rock and roll."

On *Dancing on the Edge*, Ford's "safer image" carries over to the music as well. In contrast to last year's *Out for Blood*, which frequently became bogged down in metal excess, Lita's latest vinyl venture exudes a more melodic and refined sound quality.

"We were looking for a bigger sound on this record," she said. "I've never considered myself

a heavy metal artist — I'm a hard rocker. I wanted to make an album more in the vein of Def Leppard than Motorhead. That's the musical terrain I'm most comfortable with. I'm not that concerned with commercial success; I mean I'm not playing it safer in the hopes of making it big. I'm playing the music I like, the type of music I've always played."

Since her days with the Runaways, the first all-girl hard rock band, Ford has reveled in playing tight, powerful, guitar-based rock anthems. On *Dancing on the Edge*, such tracks as *Run with the Money* and *Dressed to Kill* continue her decade-long desire for creating songs that "mix all the best elements of rock and roll together."

"I've always absorbed the music around me," she added. "I'm proud of my influences, and I don't try to hide them. In fact, the title song of the album is written about the Rolling Stones. They've always been my favorites because they always seem to be dancing on the edge of life. They always took chances, yet they always came out ahead. To me that's what rock and roll is all about."

"That's what's so good about this album, too," she continued. "It's a real rock and roll album. The songs are fun to listen to and they're exciting. I'm not scared to show a bit of diversity. There are a couple of love songs on the album, and there are a lot of hard rockers. It's music that people can relate to."

Lita realizes that the best way to allow rock and roll fans to hear and enjoy her music is by hitting the tour trail and staying on the road for as long as it takes to cement her rock and roll reputation. A path to success that's already been paved by her former Runaway sidekick Joan Jett.

"I'm not going on the road for a long time because Joan did it," she said defensively. "I like playing live, and it's a great way to see the world. We just finished playing for three months in Europe, and now we're about to set off across the U.S.A. I've got rock and roll in my blood and it's never gonna go away," she added with a grin. "All I want to do is show as many people as I can exactly how exciting rock and roll can be." □

Michael Schenker

grace under pressure

by Ron Hunt

Michael Schenker was exhausted. As he slumped on to a couch in New York's famed Record Plant recording studio, he struggled to keep his eyes open while he related his tale of anger and frustration. "I've been at work for 48 hours straight," grunted the blond axe-slinger as he caressed the black and white "Flying V" that rested on his lap. "I can't even see straight at this point, but I've got to

keep working. We leave for Japan tomorrow morning, and I've got to finish overdubbing parts onto the live album before we go. I'm very mad that I have to push myself this way — it can make for an inferior product — but sometimes that's the way it has to be."

Part of the reason for Michael's hectic schedule was the fact that his new live album had to be rush-released following the disappointing sales of his last studio LP, **Built To Destroy**. With that album barely denting the Top 200 on the charts, Schenker's

advisors recommended an in-concert disk as the perfect way to finally convince Stateside rock fans of Michael's instrumental brilliance. Schenker, however, remains a bit skeptical.

"I don't know why a live album should make more of an impression on fans than a studio album," he mumbled. "Anyway, we're doing so much over-dubbing on this record, it's almost like another studio LP. I don't mind admitting that because it doesn't take away from the power of the live performance. All I'm trying to do is clean up places where an amp malfunctioned or where we may have gotten some unwanted feedback. That's not a crime. I've lost my self-consciousness about doing something like this — now I'm determined to be successful in America at any cost."

The fact that Schenker has failed to attain stellar credentials on this side of the Atlantic remains one of metal's great mysteries. The German-born guitar wizard has enjoyed a large and vociferous cult following in the States since his days with UFO in the early '70s. But since his departure from that band in 1979, he has been unable to enlarge that cult into the mass audience most rock pundits predicted was his.

"Of course not being able to do well in America is frustrating to me," he said. "**Built To Destroy** went to Number One on the charts in Japan, and it did very well in Europe but over here it didn't have songs that could be played on the radio. I don't know. If I had the answers, I can guarantee you that I'd remedy all the problems very quickly."

One problem that continues to haunt Schenker is his inability to maintain a solid band lineup. While his on-again/off-again relationship with vocalist Gary Bardens has been well-documented on the pages of **Hit Parader**, a more recent blowup saw Michael terminating his long-standing partnership with bassist Chris Glenn. In fact, for a number of dates on Schenker's most recent U.S. tour, he played without a bassist.

"It's unfortunate that the situation with Chris had to arise," he said. "We shared many positive ideas over the years, but we just reached a point where we no longer saw eye-to-eye about the direction the band should be taking. It's as simple as that. I have no bitter feelings towards Chris, and I hope he has no bad feelings for me — this was merely a business decision."

"I hope to keep a more stable lineup in the years ahead," he continued. "But if I'm not able to, it won't bother me. I realize that it's my name on the marquee, and I'm the one that most people are paying to see. I don't mean to sound egotistical, I'm just stating a fact. As long as I have my guitar and my amps, there will be a Michael Schenker group — no matter who's in it." □

Legendary Guitarist Battles Personal Problems In Struggle For Success.



Michael Schenker: "It's my name on the marquee — I'm the one people are paying to see."

Pick hit

GREAT WHITE



Chris Walter/Photofeatures

Great White (left to right): Lorne Black, Mark Kendall, Jack Russell, Gary Holland.

West Coast Rockers Display A Lethal Bite.

by Charley Crespo

Great White's music possesses the same lethal intensity as the shark they're named after. Exploding out the Los Angeles club scene in 1982, the quartet often played before packed houses drawn by the lure of Great White's power-charged stage show. To cash in on their local success, the band released an independent EP last year which quickly sold 5,000 copies in Southern California alone. This prompted a number of major labels to come knocking on the band's door, and the group's first album was released earlier this year.

This hard-rocking band started off 1984 with an extensive European tour where they served as opening act for Whitesnake. Wasting no time upon returning to the States, they hooked up with Judas Priest and have been happily touring the nation for the last four months. Vocalist Jack Russell, guitarist Mark Kendall, bassist Lorne Black and drummer Gary Holland are, as the following interview shows, basking in the glory of their success.

Hit Parader: Can you summarize the history of Great White?

Jack Russell: Okay, Columbus discovered America in 1492, then Mark and I got together. Well, Mark and I have been playing together for about six years now. We got Gary and Lorne and formed Great White two years ago. That's when we started having fun.

HP: Don Costa was with you for a while and then left to join Ozzy Osbourne's band. Did he have the cheese grater on the back of his bass then?

JR: Yeah, that's where it all started. Mark told

him to move around more on stage, and all of a sudden the guy went outrageous. He began wearing Queen Mary anchor chains around his body. It started with one little teeny chain and the next thing we knew he's got a whole shipyard full of chains on him. It was incredible. I've heard a million reasons why he's not with Ozzy's band anymore, they're all probably true.

HP: But the cheese grater. It must have been a bloody mess.

JR: Yeah, it was. Chicks dug it; that was really weird. He'd get blood on their nice white shirts and they'd go, "Alright." The final gig we did was

the last straw. We came out for an encore and he had one string left. He's going, "I can still do it, I can improvise." I haven't seen him in awhile.

HP: What's the Los Angeles rock scene like these days?

JR: It's probably changed since we've been there. It'll probably be a swarm of goldfish when we get back. When we left, it was completely a heavy metal craze. It's always been rock and roll in L.A. Every time there's a new trend, L.A. takes over and exploits it to the max. It's a great town. New York reminds me of L.A., but it's faster paced.

HP: How much have you seen of New York?

JR: Enough. I almost got taken to jail. I was smoking a cigarette in the subway and a cop came over and said, "Let me see some I.D." I said, "I don't have any." He repeated "So let me see some I.D." I said, "Look, I just told you, I don't have any I.D. with me." We had a magazine that had our picture and an article in it, but he didn't go for that either. The two cops traded off birthdates and addresses back and forth between me and my drummer Gary. But where I live, the front of the house is on one street and the back is on another street and the address is the small street in the back. Gary told him the wrong street and the cop freaked out. He almost had me handcuffed. It was ridiculous. He gave me a ticket, so what I'm going to do is not pay the ticket. I'm going to write him a nasty letter that says, "Take the ticket and stick it." If I had been in my normal form, I probably would have punched the guy. But it was my first time in New York and I didn't want to go to jail, so I was Mr. Nice Guy.

HP: Did you ever have any jobs before you began making money as a musician?

JR: Yeah, I was a brain surgeon for awhile, but then I went off into gynecology, so I'm just a practicing amateur. I'm a weekend gynecologist now, I do it as a hobby. Nah, I never really worked. I tried it for awhile in a factory, but it was not my bag. I couldn't stand getting up and going on a nine-to-five pace, no way. I wasn't cut out for that kind of stuff. Too lazy. That would have killed me. I see these poor dudes who have been there for years and years doing the same thing every day. They come home and their big thing on the weekend is to watch football, mow the lawn, beat the wife and send the kids off to the grandparents. It's not my idea of excitement. Thankfully, once the band started making money, we didn't have to work anymore.

HP: What was it like touring with Judas Priest?

JR: We'd get up really early in the morning, get on the bus, drive around, get off the bus, get no sound check and go play the gig. We felt like crap every single day, but it was a lot of fun aside from that.

HP: You're doing well?

JR: I guess so. We're doing pretty good. I'm doing fine.

HP: It sounds like fun.

JR: You've got to be in the right frame of mind. You've got to have nothing else to do. It's better than staying home and watching reruns. I've already seen all the *Leave It To Beavers*, so I might as well go on tour, right? □

by Charley Crespo



The Dice

It's not heavy metal, but it rocks. It's The Dice: Lead vocalist/guitarist Gary Lima from Bermuda, bassist Trevor Russell from Manchester, England and drummer Hayden Vialva from Trinidad. Their music has been described as "pure-driving, libido-crazed rock," which may or may not have been inspired by their steady diet of gigs in Toronto's bowling alleys, shopping malls and porno palaces.

The group intended its music to be anti-slick and non-corporate. The focus here is on wild vocals and a big beat. It was this back-to-the-basics approach that attracted producer Chris Kimsey, who likewise attracted the participation of the Allman Brothers Band's Chuck Leavell, Peter Frampton and Mick Jagger. The result is The Dice's self-titled debut album.



Steven Miesel

Andy Fraser

Andy Fraser is back. A founding member of one of rock's most legendary groups, Free, the London-born, Los Angeles-based Fraser has put down his bass and keyboards to become a vocalist. He has put together an album titled **Branded**, and is off to a new start in the rock scene.

Fraser's musical history dates back to John Mayall's Bluesbreakers, in which he played bass — he was not yet 16 years old at the time. With Paul Rodgers, Simon Kirke and Paul Kossoff, he founded Free, one of rock's greatest amalgamations, who've attained lasting recognition with such hits as *All Right Now*. Several tumultuous breakups and reconciliations later, Fraser finally quit Free for good. His next band, Sharks, featured the talents of guitarist Chris Spedding, but this group was short-lived. Fraser then recorded two solo albums that were not released in the U.S. and a third solo album that wasn't released anywhere. With **Branded**, Fraser is back in the spotlight again for what he hopes will be a successful comeback.

Shooting stars

Verity



Eleven years ago, the John Verity Band released a self-titled album that got the attention of virtually nobody other than Rod Argent. Rod, formerly of the Zombies and then leading his own progressive rock band Argent, was impressed with John's vocal skills and guitar playing, and asked him to join Argent. John played on the group's **Circus** and **Counterpoint** albums and toured with Argent until its breakup in 1976.

John then played in both the bands Phoenix and Charlie before becoming a session musician for Ringo Starr, Russ Ballard, Altered Images and others. He also produced tracks for Argent, the Searchers and Motorhead. Only recently has John returned to a band format — with keyboardist Andy Wells, bassist Terry Uttley and drummer Steve Rodford — in a group he simply calls Verity. The band's hard rocking debut album, **Interrupted Journey**, features contributions from Genesis' Mike Rutherford as well as three Argent cohorts, Rod Argent, Russ Ballard and Robert Henrit.

Tokyo Blade



Vocalist Alan Marsh, guitarist Andy Boulton and bassist Andy Robbins formed a heavy metal band called Genghis Khan three years ago and began playing around the United Kingdom. In short time, they added guitarist John Wiggins, who'd been in Lone Wolf with ex-Iron Maiden vocalist Paul Di'anno, and became Tokyo Blade.

In early 1983, Tokyo Blade recorded a pair of live tracks and released *If Heaven Is Hell* as an independent single. The song became the most requested heavy metal tune in Scotland for a time. With the U.K. responding so well, the group sought to expand its base and did a tour of Europe, which included the heavy metal Aardshock Festival in Holland. The band was received so positively that they were asked to return to Holland to headline the Earthquake '84 Festival.

Tokyo Blade's debut American album, **Midnight Rendezvous**, includes songs from the British album, plus three new tracks never before released.

ALEX LIFESON

by Steve Gett

WHEN DID YOU BEGIN PLAYING GUITAR?: When I was 12 or 13.

WHY DID YOU START?: My father bought me a guitar in a department store for Christmas one year.

FIRST TYPE OF GUITAR: It was a \$15 Kent classical. I played that for a year and then got a \$59 Japanese copy.

MUSICAL TRAINING: The only training I had was from a friend I went to school with who taught classical guitar — he was a very good teacher. That started around 1971, and I studied with him for a year-and-a-half. One day he was in a motorcycle accident and had to go into hospital, so the lessons kinda fell off. I'd started playing in clubs with Rush, so I didn't really have the time to keep them up anyway.

EARLY INFLUENCES: Eric Clapton, Jeff Beck, Jimi Hendrix and Jimmy Page.

FIRST PUBLIC PERFORMANCE: A church basement in 1968.

FIRST APPEARANCE ON RECORD: The first Rush album.

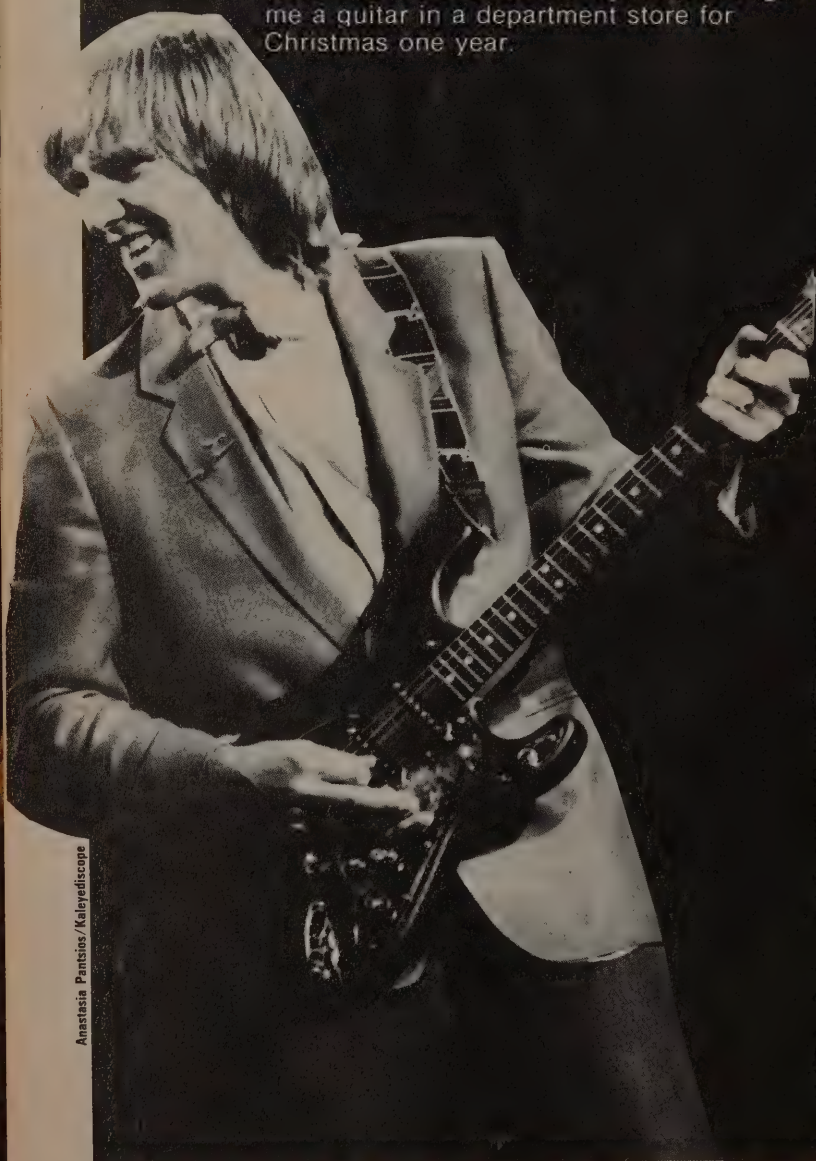
RECORDING BANDS: Rush.

EQUIPMENT (LIVE): I generally use my Fenders these days, although I do have a couple of Gibsons and two acoustics. I go through four Marshall combos and have a wide range of effects including two Yamaha E1010 analog delays, a Delta Lab DL5 harmonizer, a Roland Boss chorus, a Mutron octave divider, an MXR distortion, a Cry-Baby wah-wah, a flanger ... the list goes on.

STUDIO EQUIPMENT: My setup is almost identical — the only difference is that I might not use the pedal board and go directly into the amp. Or I might set the amps at different positions in the studio to try for different sounds.

MOST MEMORABLE SOLO ON RECORD: There are a few I like which are very emotive — that's what I aim for in my soloing. A couple I'm particularly keen on are *Chemistry* and *Limelight*.

OTHER GUITARISTS YOU ADMIRE: Paco De Lucia, Allan Holdsworth, Eddie Van Halen, Andy Summers and Rory Gallagher. □



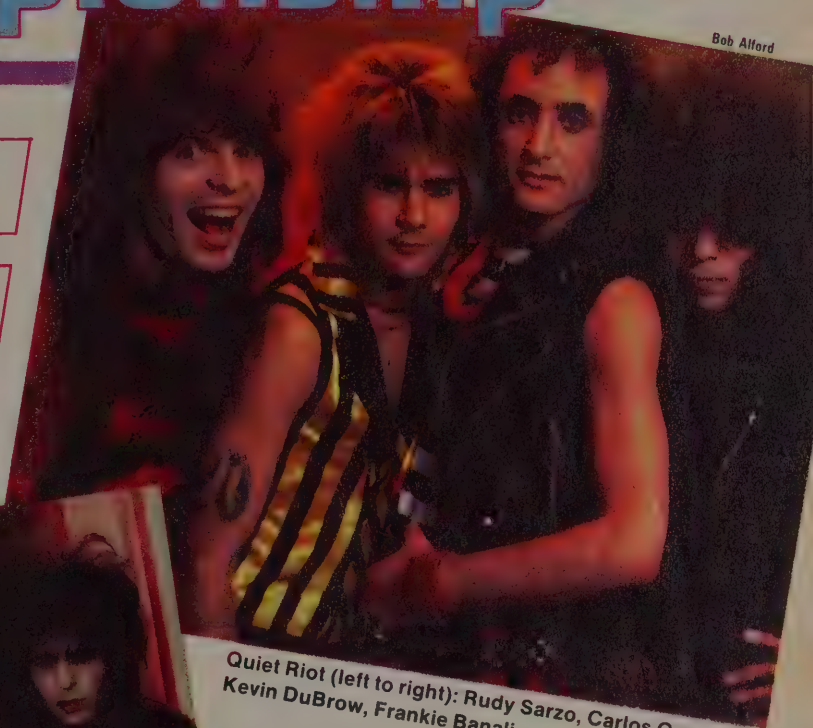
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American Metal Championship

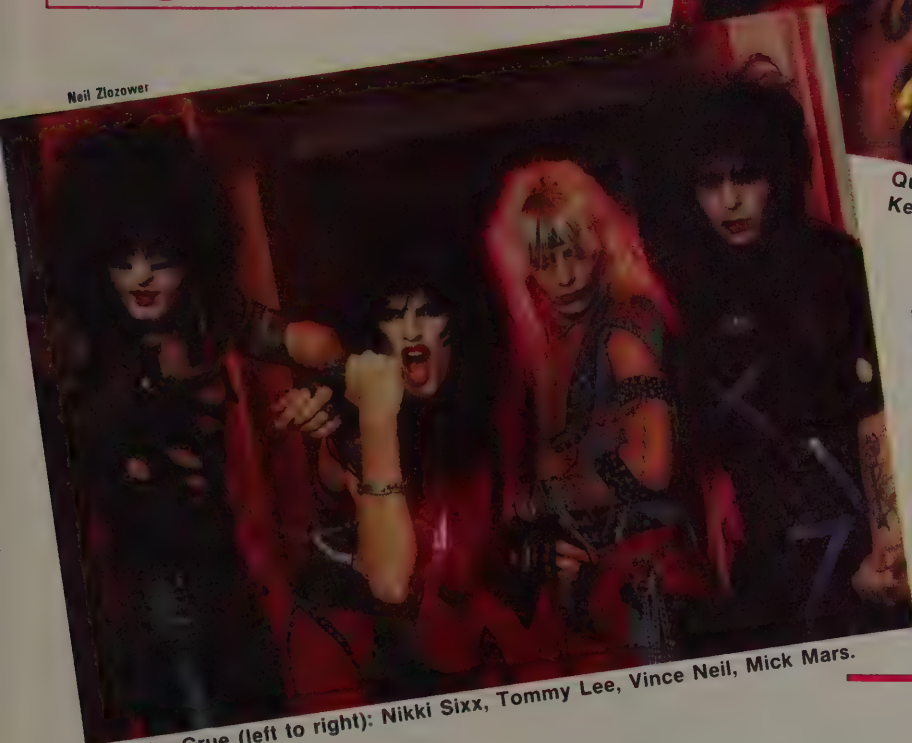
QUIET RIOT

VS.

MOTLEY CRUE



Bob Alford



Neil Zlozower

The Crue (left to right): Nikki Sixx, Tommy Lee, Vince Neil, Mick Mars.

Quiet Riot (left to right): Rudy Sarzo, Carlos Cavazo, Kevin DuBrow, Frankie Banali.

They're The
Hottest Bands
In The U.S.A.

— Who's Better?

by Don Mueller

Heavy metal has always been thought of as a distinctly British form of musical expression. After all, the true giants of metaldom, from Led Zeppelin and Deep Purple to Def Leppard and Iron Maiden have always seemed to brandish their English heritage as proudly as their guitars. Now, however, there's a new movement afoot — a movement that seems destined to make the United States of America the new home of metal's masters. With the emergence of a slew of hot young contenders like Ratt, Dokken, Twisted Sister, Great White and Queensryche, it seems that the golden era of American heavy metal has just begun.

Vince Neil



While this plethora of fresh talent has focused the eyes of the rock world on American shores, it has been the work of two bands in particular that has turned the American metal resurgence from a cult movement into a full-fledged phenomenon. Those two groups are Quiet Riot and Motley Crue who, despite radically divergent lifestyles and musical approaches, have both rocketed to the top of the charts, proving that home grown heavy metal is now the best in the world.

"We're proud to be an American band," the Crue's Nikki Sixx stated bluntly. "We're a product of American culture — TV, Jack Daniels and California girls — and our music reflects that. We keep everything moving along at about the same rate as a television show — you know, every three minutes it's time to take a break for a commercial. Our attention spans aren't long enough to do anything more complicated than that."

"We had good teachers," Sixx added. "We were always into bands like Aerosmith and Kiss who were able to play good, succinct rock and roll songs and not get too bogged down in excess. We've always preferred the American hard rock bands because they seemed to share the same interests we did. They sang about things we could relate to. That's the same thing Motley Crue tries to do."

Sixx' attitudes are in sharp contrast to those of Quiet Riot's vocalist Kevin DuBrow. He admitted that during his formative years, English rock bands were his obsession. "Man, for me, groups like Zeppelin were it, they were the ultimate," he said. "They used to tease you, and make you wait so long for new product. Something about the fact that they were English added a special touch to it."

"Now, my opinions are quite different," DuBrow added. "I can't stand most of the newer British bands — they come over here and act like arrogant jerks. They think that just because they're English they have the right to put down America and American musicians. Well, I have something to tell them: there's not one of them who could carry our amp cases! They ought to forget about their damn images and start worrying about playing some rock and roll."

Ironically, DuBrow also has little use for the new crop of American metal merchants — especially Motley Crue. His harsh words about the current Stateside hard rock scene reflects the years of frustration Quiet Riot (DuBrow, Rudy Sarzo, Frankie Banali, Carlos Cavazo) felt when they were relegated to playing the Los Angeles club circuit while bands of lesser talent were being gobbled up by major record companies.

"I'm sick when I see what's happening today," Kevin stated with typical candor. "There are bands getting signed now that really have no reason to make a record. A lot of them are just pretty boy poseurs, and a lot of the others are just jumping on the metal bandwagon because of our success. Let's face it, there's no way Motley Crue would have gotten the push they got from their record company if we hadn't sold 4 million records and showed everyone that a heavy metal band could still reach the top of the charts."

Obviously, there's no love lost between Quiet Riot and Motley Crue. While Sixx acknowledged that Q.R.'s success helped open the doors for hard rock bands in terms of radio airplay and MTV exposure, he expressed some very pointed opinions about Mr. DuBrow and company. "Those guys were playing the clubs when we

were still in diapers," Nikki hissed. "Christ, it took them forever to get a break. The only reason they finally got signed is because DuBrow remembered to wear his hairpiece that day. Let's face it, they're not doing anything very original or

Crue members Sixx, Vince Neil, Tommy Lee and Mick Mars dress in leather and makeup, projecting a menacing "bikers in hell" image, the boys in Q.R. have taken a far more sedate, if no less exciting path to the top. Their "boy next

"The only reason the Quiet Riot got signed was because DuBrow remembered to wear his hair piece that day."

exciting — they had to use a 10-year-old song to get any attention. That's rather sad."

One of the reasons for the disdain the Crue and Quiet Riot show for one another stems from their widely differing musical personas. While

door" good looks and striped stage attire have attracted a wider audience than the Crue's, and allowed Q.R. to reach a demographic grouping not usually turned on by heavy metal bands; a fact supported by the success of their latest LP,



Cavazo astride DuBrow: "None of the newer L.A. bands can even carry our amps."

Jeffrey Mayer

Rudy Sarzo



Celebrity rate a record

by Charley Crespo

Accept's rhythm section, bassist Peter Baltes and drummer Stefan Kaufmann, told **Hit Parader** they listen to music all the time; at home, in hotel rooms and on their tour bus. So we presented them with a pile of recently released 45s and asked them to pick out the ones they'd like to hear. Their comments were mostly first impressions, except when those first impressions were offered in German.

This Could Be The Right One, **April Wine**

Peter Baltes: I like the chorus line. It's very good. I don't like the sound of the guitar in the solo.

Stefan Kaufmann: It's a nice composition, nice production and good playing, but it's not outrageous enough. I can't say "WOW!" But it's good. I can listen to it in a car. I like the music and I like the singing.

Tied Up In Love, **Ted Nugent**

SK: Take it off. Absolute crap. It's got nothing. It's a guitar riff and nothing else. I don't like it, and not only that, I think it's a bad song. There's no composition — it's total garbage.

PB: It's old fashioned, I agree with Stefan.

Friday Night, **Vandenberg**

SK: Obviously they like Van Halen and Journey. The guitar arrangement is like Eddie Van Halen, and the middle sounds like Cream, which I like. I must admit it feels like the production is not as honest as it should be. It's made for the American market. It has so many styles that I don't like it; I wouldn't recognize Vandenberg because the song does not have a style. It has good playing and good arrangements, but I would have made it different. It sounds thin, but it might be the funny equipment we're listening on.

PB: I like the voice of the singer and nothing else. The composition is good. The arrangement could have been better. They've changed a little for the commercial market. They should keep something that is Vandenberg.

SK: We played together in the Netherlands and they made very good music. But we saw posters of Vandenberg with a sticker or something across it that said, "Vandenberg, go back to U.S.A."

She Was Hot, **the Rolling Stones**

PB: That's the Rolling Stones, nothing else. I feel they had fun when they recorded this, and for me,

that's very important. I can see them not thinking and just playing. They do it and it doesn't matter what people think. It's the Rolling Stones like they've been for centuries. I never liked them that much, but I prefer to hear this to the Vandenberg song.

SK: It's original. We've seen the video. It's great. I like Charlie Watts' drumming and the guitar playing. I like this very much.

Pink Houses, **John Cougar Mellencamp**

PB: I can't say much about it because it's very American. I'd put him in a class with Bryan Adams. He has a voice like Mick Jagger sometimes.

SK: It's that folk feeling you have here which I don't get. It's just boring for me. It's just like if I played German folk music for you. I think it's important for America to have music like this.

99 Luftballons, **Nena**

SK: For German ears, the use of the words is childish, but it's good. When I first heard the song about a year and a half ago, it sounded like a hit. I liked the record for two or three months (Starts to sing along.) It sounds better in German than the English version.

PB: I like it. The sound is very good, and the composition is very good. It will top the charts

everywhere.

Here Comes The Rain Again, **Eurythmics**

PB: I like the string arrangement very much.

SK: Good composition, it's just played with different instruments than other people would use. The harmony and chorus are very good.

The Sun And The Rain, **Madness**

SK: It's not as mad as I would have expected. *Our House* was better. I don't like it.

PB: They lost a lot of the funny things from *Our House*.

All Hell's Breaking Loose, **Kiss**

PB: It's not as good as *Lick It Up*. I like the big sound of choruses and the bass sound because I'm a bass player.

SK: I hate the guitar and drum sound. I don't like it.

Bark At The Moon, **Ozzy Osbourne**

PB: I like the guitar riffs.

SK: It's interesting. It's rather complicated. I hate his voice. This is the kind of music I have to listen to three or four times. Ozzy is Ozzy. □



Peter Baltes (left) and Stefan Kaufmann: "Take that song off, it's total garbage."

Ted Nugent

Rock & Roll Hall of Fame



Ted Nugent

rock and roll machine

The Motor City Madman Keeps Yankin' And Crankin'.

by Hank Thompson

Only a year ago there were rumblings within the rock community that Ted Nugent was washed up. His first album for a new label, titled simply **Nugent**, was a commercial disappointment, and his national tour failed to generate the excitement expected from a man who was once one of the world's top grossing concert attractions. Undeniably, it was a time of introspection and decision for the self-proclaimed "Motor City Madman" — though he'd never admit it.

"I've never had a second's doubt about myself," the always confident Nugent exclaimed. "I felt that if I just kept yankin' and crankin' people would get hip to what I was doing again. That last album was great — I don't give a pound of penguin crap about what anybody else thinks. There were some guitar sounds on there that were extraterrestrial, just incredible. That millions of people didn't get into it didn't really bother me. I know that people who did will never have their brain case fit the same way again."

Even those who questioned the Nuge's continued commercial viability have been surprised by the strength of his latest vinyl opus, **Penetrator**. On cuts such as *Tied Up In Love* and *Knockin' At Your Door*, Ted, aided by vocalist Brian Howe, has constructed a series of bone-crunching cuts that showcase both Nugent's axe-wielding antics and his surprisingly accessible sound.

"I love every album I do, but this one's special," Ted stated. "This one expands my music. The hunting season lasted longer than I had anticipated, so when I finally got out of the woods, I decided to use some outside material in addition to my own brand of rock and roll. I took a bunch of songs by other people like Bryan Adams and Andy Fraser and just Nugentized 'em all. They came out smokin' like a Smith & Wesson. I just put all my years of knowledge and general rock and roll know-how to work and came out with an album that is, undeniably, a classic."

Those years of rock and roll knowledge began on the streets of Detroit, the city where Terrible Ted was born in 1949. By the age of 15 he had already formed the Amboy Dukes, and on one memorable occasion his band opened for Diana Ross and the Supremes at Detroit's Cobo Hall. However the Amboy Dukes never gained more than a cult following outside of the Midwest, despite the fact that their song *Journey to the Center of Your Mind* emerged as a semi-hit single in 1968.

"Those were the fun days when young Ted was just beginning to get it together," Nugent recalled. "We were rock and roll pioneers, we were doing things that no

human brain had ever even conceived, let alone executed. We were playing something like 200 dates a year, and that was just in the Midwest. We were busy and the people loved us. I was crankin' out stuff on the guitar that nobody else was doing — not Hendrix, not Clapton, not anybody."

While the Amboy Dukes remained a minor league act, Nugent's reputation as rock's ultimate wild man had already made him something of a rock and roll legend. At a time when most rock performers were wearing flowers in their hair and singing of peace and love, the Nuge was wearing loincloths and headbands that gave him the appearance of a crazed Neanderthal caveman. Of course, his guitar playing was also attracting attention with its silicon, slick lead licks and volcanic chord structures. Yet, while the Midwestern press made him into a star, he was virtually ignored in such media centers as New York and Los Angeles.

"Sure I would have liked more attention," he admitted. "But I really never stopped long enough to think about it. I just worried about getting to the next gig on time and turning everyone onto some rock and roll. Now, nobody has a bigger ego than I do. That's apparent on every album I do — but who deserves to have a bigger ego than me?"

"I'm doing things with the guitar that no other human brain ever conceived of."

By the early '70s it was apparent that the Amboy Dukes would never rise above their regional acclaim, and Nugent began searching for an alternate means of turning the world on to his special rock and roll charm. After a couple of frustrating years when major record labels repeatedly turned him down for being "too loud for their pea-brains to handle," the Nuge finally landed a deal, and set about Nugentizing the rock and roll universe.

His debut solo effort, **Ted Nugent**, hit the record racks in 1975, instantly frying the brains of thousands of unsuspecting guitar freaks. The album's success was sweet revenge for Nugent. "I wanted to take every dime I made from that album and shove it to the people who told me that my music wouldn't sell outside of Detroit," he yelped.

That debut success was quickly followed by

a series of gut-wrenching LPs such as **Free-For-All** and **Cat Scratch Fever**, which solidified Nugent's reputation as one of the hottest guitarists on the rock scene. Yet it was the Nuge's live shows more so than his albums, that established him as a force to be reckoned with. Expanding the caveman routine of his Amboy Dukes days to include elements of Tarzan and the Great White Hunter, Nugent's stage spectacles soon made him a headline attraction from coast to coast.

"When I get on stage I feel like I'm home," he said. "It's like I have 20,000 crazed people in my living room who all want to get down and be as crazy as I am. It's my job to make sure they get off on that intention — and that comes very naturally for me. I've never had to worry about getting 'up' for going on stage. I'm ready to rock and roll 24-hours-a-day, 365-days-a-year. There's never an 'off night' when Young Ted is at the rock and roll helm."

Despite his outrageous attitudes and showmanship, however, by the release of **Weekend Warriors** in 1978, it was apparent that the Nugent phenomenon was already in a decline. While the discs still went platinum, and his concerts remained the hottest ticket in town, there was a subtle, yet evident shift in fortunes of the Nuge's rock empire. Albums such as **State of Shock** and **Scream Dream** seemed to be retreading the same musical formulas as his earlier hits, and it was clear to everyone that a change of some sort was a necessity.

"I felt that my record label didn't believe in me the way they had done a few years earlier," he said. "I think they were more interested in promoting Boy George than working for me. That's when I knew it was time to take the Nuge's rock and roll show someplace else."

With a change of labels came last year's **Nugent**, a somewhat meandering, though no less intense example of Ted's rock and roll vision. Despite its inability to attract much commercial interest (it sold a reported 300,000 copies), it gave evidence of a new, more expansive direction for Nugent's music. That direction has been extended even more on **Penetrator**, arguably Nugent's finest album since his halcyon days in the mid-'70s.

"Rock and roll's back and it's stronger than ever," Ted exclaimed. "And I'm right there crankin' out the most rockin' music around. I rock and roll because I love it. I've got enough money to last me the rest of my life. If I didn't love doing this, I'd trade my guitars for rifles, move into the woods and live off the land for the rest of my life. But then I'd be depriving everyone of my talents as a rock and roller, and that wouldn't be fair. I can promise that will never happen. As long as there is rock and roll, Young Ted will be there crankin' out the best." □

DIO a touch of sorcery

Leather Lunged Vocalist Leads His Band Back Into Action.

by Marc Shapiro

"Egoed out. Pompous. You name it and I've been called it. But it's all been a bum rap."

Hearing Ronnie James Dio defend himself is nothing new. On this particular Los Angeles afternoon, Dio is exhibiting his trademark qualities of self-confidence and a realistic yet

somewhat cynical outlook on life in the rock and roll circus. And despite the worldwide success of his debut solo album **Holy Diver**, these qualities have gone a long way toward making the diminutive Dio one of the most misunderstood and disliked rockers in the business.

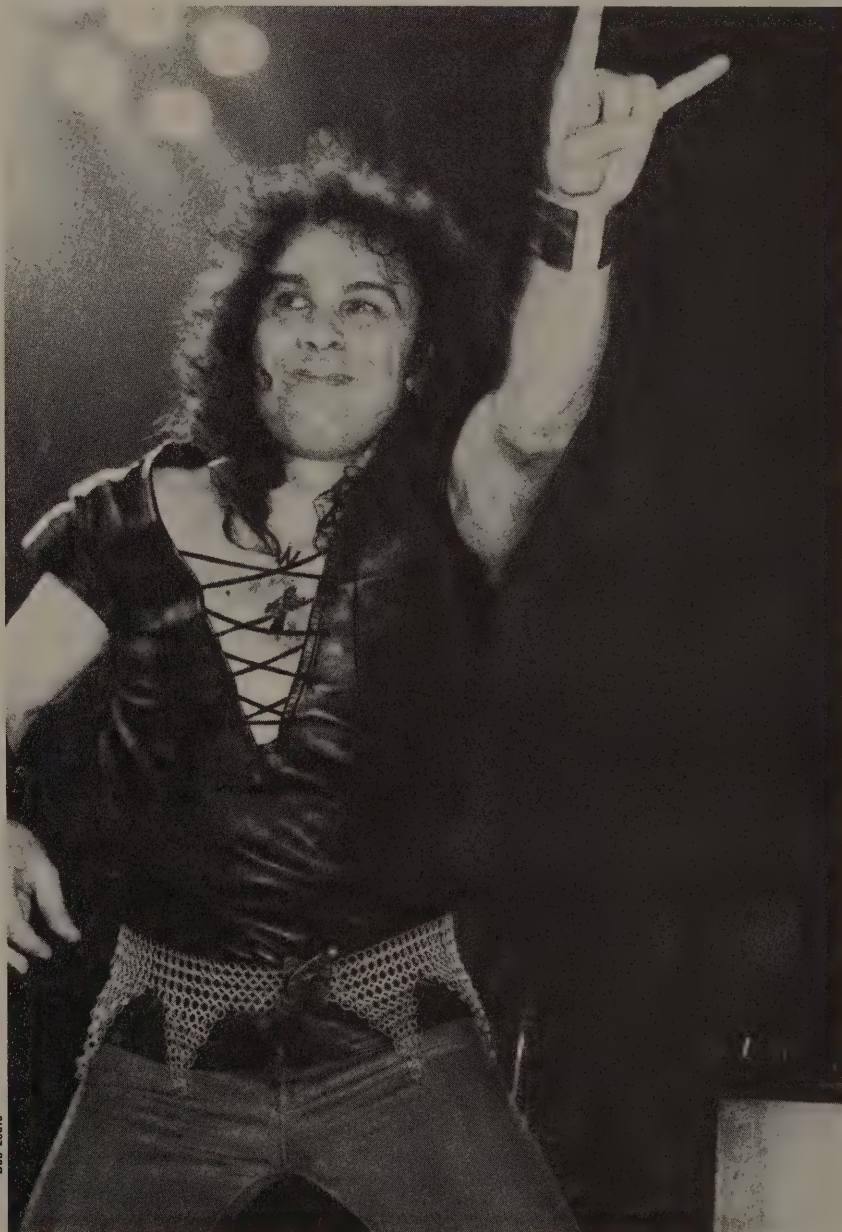
"For years the bad raps have been laid on me by people who have mistaken my positive attitude for a big ego," continues Dio, who is warming to the idea of self defense as well as self examination. "I think I know what's right and wrong, just ask the people I've worked with in the past. If they're being honest they'll tell you they had great success when I was with them. The detractors are usually the people who I'm not working with anymore."

"Don't get me wrong. I'm stubborn and occasionally difficult to work with. I have definite opinions and, in the end, usually wind up getting my way. But the one thing that people always seem to forget to mention is that I am willing to listen and take input from other people."

Those who seem to have forgotten include Rainbow's Ritchie Blackmore and Black Sabbath's Tony Iommi and Geezer Butler. They still don't have very nice things to say about their associations with Ronnie. Dio regrets the fact that he still spends much of his interview time defending himself against their charges.

"It's frustrating to have to keep defending myself because it's basically very old news by now. Black Sabbath continues to do *Heaven And Hell* (a Dio composition); that should give you an idea of how valuable I was to the group. But now that my second album is out, I'm far enough along in establishing my own identity that people will have more interesting things to talk to me about."

Dio appears right on in his assessment. His latest vinyl effort, a self-produced disc recorded at



Bob Lafe

Ronnie James in action.



Dio (left to right): Ronnie James Dio, Vinnie Appice, Jimmy Bain, Vivian Campbell.

Caribou Studios with band members Vivian Campbell, Jimmy Bain and Vinnie Appice, is another chunk of lyrically ambitious and instrumentally melodic heavy metal. The album should go a step further in solidifying Ronnie James Dio's reputation as one of rock's most intelligent interpreters.

"The music on this new album maintains that heavy metal strength I've projected in the past," explains Dio. "Once again it's the obvious melody of the music and the substance of the lyrics that makes this album a progression for me — and it's a lot more challenging than what most heavy metal bands will even attempt to do."

"Heavy metal is a difficult form to be original in," suggests Dio. "Once you become too far removed from the original intent of heavy metal — which is primarily the release of aggression — then you're just not playing metal anymore. It all boils down to what people are willing to accept. And I can guarantee you they won't accept something with a lot of synthesizers being passed off as heavy metal."

Dio's spirited defense of head-banging music, however, should not be taken as a blanket endorsement of the genre. To the contrary, Dio winces when it is

suggested that his particular brand of metal music is not too far removed from the primitive rumblings of countless other bands.

Ronnie has never pulled any punches regarding what he believes is wrong with heavy metal. In a 1982 *Hit Parader* interview he dismissed the combined efforts of Iron Maiden, Def Leppard and Saxon by saying, "They aren't doing anything new with the music. It's all recycled Black Sabbath and Deep Purple."

"People mistake my positive attitude for a big ego."

This time around the suggestion that Dio is in the same rock and roll bag as Motley Crue strikes a particularly sensitive nerve.

"I've heard that. I don't think it's fair that I be categorized in the same group as the Motley Crue's of the world," seethes Dio. "What bands like Motley Crue are about is being totally nonsensical, unintelligent and just plain stupid. I mean it doesn't take any great skill or brains to write a song about tying somebody to a tree."

"The worst thing of all is that these bands are writing songs about things they know nothing about. How many metal bands do you really think know anything about the devil? And yet they write songs about dancing with the devil, sleeping with the devil or the devil riding down the street on a motorcycle with his studs on. Their thing is to be ludicrous rather than intelligent. I'm just the other way around."

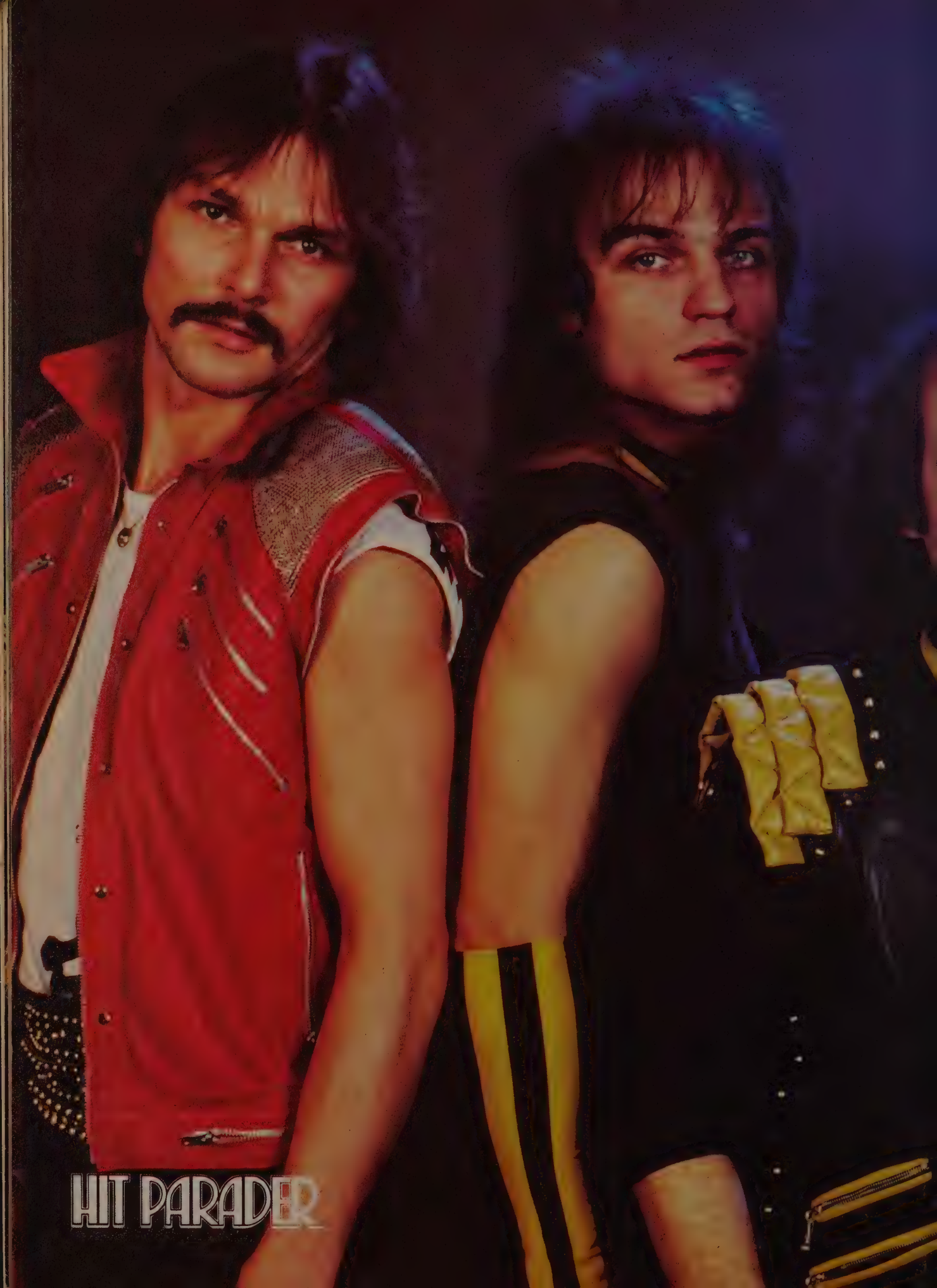
The conversation turns, temporarily, to things of an athletic nature. Not many people know that Dio is not only a sports fanatic, but that much of the emotional inspiration of Ronnie's songs have their origin on the athletic field.

"Football is the best sport for me to write to because it's such a physical and brutal game. Basketball, on the other hand is difficult because it's faster-paced and hectic. Baseball isn't too bad; it's a slow game and so much easier to get a handle on. Tennis is also quite good because both the matches and the audience are in such a highly controlled state. Writing to tennis inspires a more rigid attitude to putting music to an idea."

Dio welcomes this emotional breather and continues to indulge in good-natured jock-talk. But Dio's not the type to make "happy talk" for long. He's a no-nonsense kind of guy and the question of what he's learned in his many years of rock and roll offers him the opportunity for one more brutally honest assessment.

"Unfortunately, the most important thing I've learned from being around this business as long as I have is that you've got to be careful. I got in to rock and roll with my eyes wide open and believing strongly in the idea that everyone was wonderful until they proved themselves wrong."

"Unfortunately the thing I've learned over the years is, much of the time, people do you harm and rip you off. But, at the same time, I've tried not to be cynical about an obvious truth — you've got to beware of people." □



HIT PARADER



SCORPIONS

MOTORHEAD

a new beginning

by Terry Whitfield

"It was just time for a change," said Motorhead's Lemmy Kilminster in his distinctive raspy voice, as he explained the recent events that have transformed rock's most metallic band, Motorhead, from a trio into a power-packed quartet. Gone are drummer Philthy Animal Taylor and guitarist Brian Robertson; in their stead are former Saxon skin-beater Pete Gill and guitarists Phil Campbell and Wurzel. "They're young, and they're full of life," commented Lemmy. "That's what I need to keep my old bones in working order."

Motorhead's recent personnel shifts signal the beginning of a new chapter in one of the

strangest stories in the annals of rock. Few bands have ever drawn more press attention, fan accolades and public outcry than England's favorite sons — Motorhead. From their days as a power trio which featured Lemmy, Philthy Phil and original guitarist Fast Eddie Clarke (now leading Fastway), Motorhead have taken heavy metal to its furthest extremes in terms of both volume and lyrical content.

Utilizing faster-than-light riffs, frenzied solos and Lemmy's sandpaperish vocal delivery, on such albums as **Overkill** and **Ace Of Spades**, Motorhead explored metallic terrain that made such acts as Black Sabbath and Judas Priest seem mild in comparison. "We always believed in extremes," Lemmy

casually related. "There was no middle ground with us. Either it was over-the-top or it didn't exist as far as we were concerned."

The Lemmy/Philthy/Fast Eddie partnership lasted until 1982, when a series of internal squabbles saw Clarke leaving and former Thin Lizzy guitarist Brian Robertson coming aboard. That lineup managed to produce one fine album, **Another Perfect Day**, before rumors of further personality clashes signaled more changes were on the way.

"Robbo (Robertson) was just not on the same wavelength that I was," Lemmy said. "He always liked to play blues things in rehearsals — 'Sod that,' I always told him. This isn't a bleedin' blues band. He couldn't understand my attitude at all. He's a great musician, but that doesn't mean that you can make great music. There's got to be a degree of commitment and a willingness to take chances to be something special."

Following the disappointing commercial showing of **Another Perfect Day**, Lemmy saw that a major overhaul of the Motorhead machinery was in order. Robertson was ditched and then Lemmy turned his attentions to Taylor, who had been part of the group since 1978. The Philthy one saw the problem, and was only too willing to comply with Lemmy's wishes for a change. In fact, he was so cooperative that he helped recruit drummer Pete Gill into the fold.

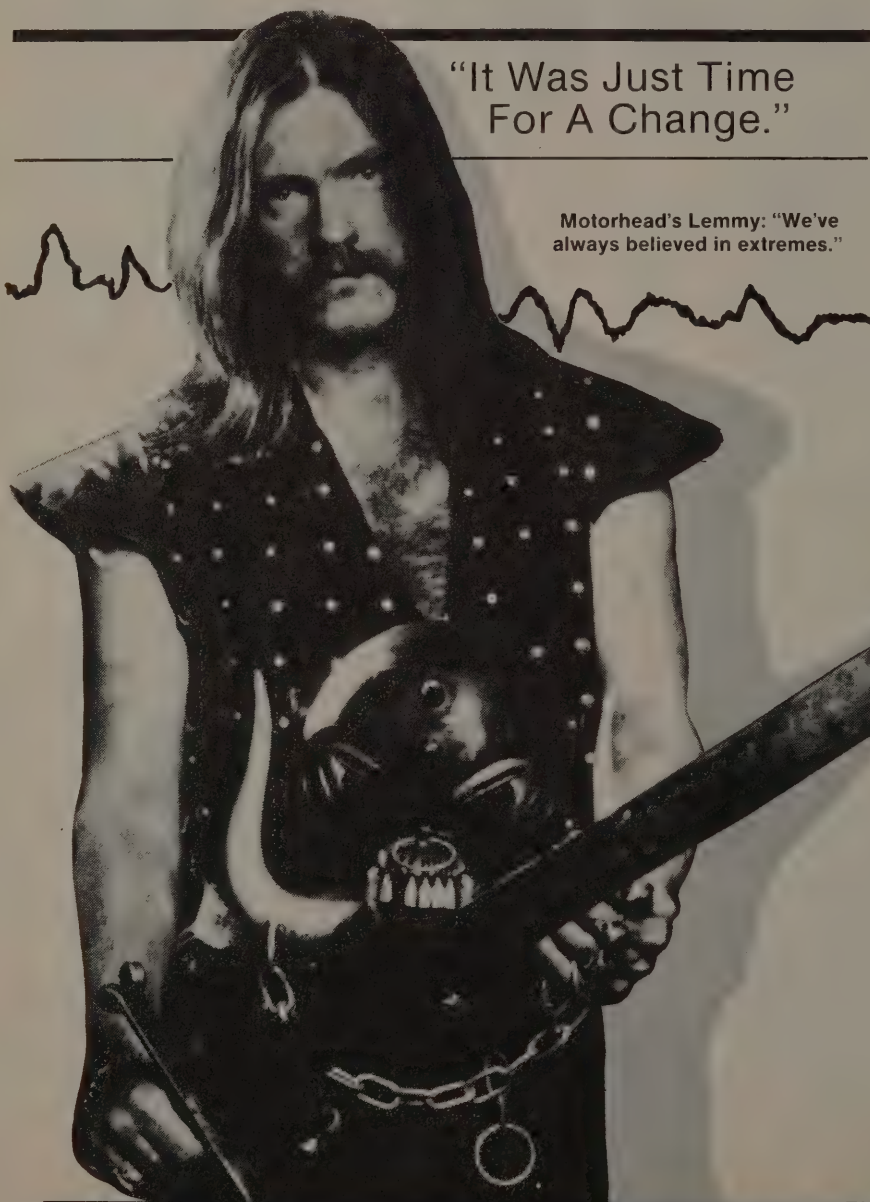
"Phil was great about everything," Lemmy said. "He's tired of the existence we lead — there's too much touring and not enough time to enjoy life. He's taking a long rest, then he'll get back in a band. Music's still a big part of Phil's life."

After securing Gill in the drum position, Lemmy began searching for guitarists who could meet his stringent requirements of "blokes who can burn holes in walls with their playing." He quickly uncovered Phil Campbell and Wurzel. "Campbell was in a band that opened for us on a European tour a few years back," Lemmy said. "They were called Persian Risk, and they impressed me greatly. He has a great feel for music. That's what I'm looking for. Technical proficiency is second on my list, behind the ability to relate to what you're playing. The other guy, Wurzel, is a bit strange — he's a mystery man. He comes from Cheltenham (England), and all I know is that he's been in quite a few bands that never got past the pub stage. We all work together great, though. That's the most important thing."

The "new" Motorhead will soon be entering the studio to begin work on what Lemmy promises will be the band's best album ever. "I'm actually excited about the band," he said. "I haven't been excited about anything in years." □

"It Was Just Time
For A Change."

Motorhead's Lemmy: "We've
always believed in extremes."



SLADE

still going strong

**The Original "Noize" Boys Roar
Back To The Top.**



Slade (left to right): Dave Hill, Don Powell, Noddy Holder, Jim Lea.

by Andy Secher

A decade ago, Slade was the biggest band on the English music scene. Everywhere that guitarist/vocalist Noddy Holder, bassist Jim Lea, drummer Don Powell and guitarist Dave Hill ventured with their six-inch platform boots and mirrored outfits, capacity crowds were sure to appear. They cranked out a series of hard-hitting heavy pop anthems such as *Mama Weer All Craze Now*, *Gudbye to Jane* and *Cum On Feel the Noize*, which earned them the title of "the most popular band in the U.K." in the British

music press. To say the least, it was a heady time for the four working-class lads from Wolverhampton.

"It was just incredible," Holder said as a broad smile creased his rugged face. "We had been together since 1968, and things had never been that successful for us. Then, in the early '70s, everything exploded. We were on a hot streak, and it seemed that every song we recorded and every album we released went to the top. We were one of the most successful bands in Europe, and we loved every minute of it."

Somehow the magic that catapulted Slade to the top of English charts was never realized by American rock audiences. Whether it was the band's outrageous stage appearance, or the fact that they were cranking out metal anthems at the peak of the Stateside "singer/songwriter" era, Slade never managed to fully capitalize on their European success on this side of the Atlantic.

"It bothered us of course," Dave Hill explained. "We really don't know why we weren't more successful in America. We toured here often enough, and I surely believe the music was accessible. It must have simply been a matter of timing. We never let it get us down, because we were still enjoying a bit of success in other parts of the world, but America is a great rock and roll market, and we've always considered ourselves a great rock and roll band."

Never a group to give up easily, Slade has now returned to the American music scene with **Keep Your Hands Off My Power Supply**, their first U.S. release in nearly four years. On such songs as *My Oh My* and *Run Runaway*, Slade have shown that while it's been a decade since their commercial peak, they can, as Holder said, "write and play with the best of them." Yet, as Noddy quickly admitted, there's another reason for Slade's recent resurgence — a band called Quiet Riot.

"Bless those lads," he said with a laugh. "It makes us feel incredibly good to know that a song like *Cum On Feel the Noize*, which we wrote 10 years ago, finally became a hit in America. It shows us that our music can be appreciated by rock fans everywhere, which is what we've always wanted to prove. I like their rendition of the song very much — it's not that different from our version — and its success has made me very happy, and very wealthy."

"We also know that the song's success helped us get an American record contract," he added. "Back about nine months ago, nobody was that interested in us, but once *Noize* went up the charts, the record companies started banging on our doors. They kept asking, 'Hey, can you write another one like *Cum On Feel the Noize*?' All I could tell them was that we've been writing them for the last 15 years."

Ironically, when Slade began their U.S. tour in support of their new album, they decided they couldn't even perform *Cum On Feel the Noize*. Most people they reckoned, would have thought they were ripping it off from Quiet Riot. "We just thought it was better if we didn't play it," Holder stated. "We surely had enough other material to draw on, so we didn't feel too bad about it. We just decided to play some of the new things, and then come back with *Mama Weer All Craze Now*. That usually gets them hopping. We don't mind not playing some of the 'golden oldies,'" he added with a laugh. "Right now we're too excited about the future to dwell on the past." □

Heavy Metal

Reader's All-Time Top-10

Back in the June issue of **Hit Parader**, we presented a listing of what we felt were the 10 top heavy metal songs of all-time: Led Zeppelin's *Whole Lotta Love*, Black Sabbath's *Paranoid*, AC/DC's *Highway to Hell*, Van Halen's *Ain't Talkin' Bout Love*, Judas Priest's *Green Manalishi (With the Two Pronged Crown)*, Deep Purple's *Smoke on the Water*, Kiss' *Rock and Roll All Nite*, UFO's *Lights Out*, Saxon's *Wheels of Steel* and Quiet Riot's *Metal Health*. We included a ballot with our list, and asked that **Hit Parader** readers send us their choices for the Heavy Metal Top 10. Thousands of fans from coast to coast sent in their lists of personal favorites, with both obscure and well-known bands garnering recognition. What appears here is the final tally of our reader's poll: the songs you have chosen as the 10 top heavy metal songs in rock history. As you can see, your list emphasizes many recent releases, but there can be no denying the quality of every song included.

Steve Clark and Phil Collen have created a metal anthem that has turned on millions of fans around the world via its appearance on **Pyromania** and MTV. "I thought it was one of the strongest tracks on **Pyromania**," Steve Clark said. "In fact, I thought it would be the first song on the album released as a single. It's very special when you can write a good hard rock song that isn't geared only for a hard rock audience."

2. *Stairway to Heaven*, Led Zeppelin (4,696 votes)

Perhaps rock's most famous song, it has long been debated whether *Stairway to Heaven* is, in fact, a heavy metal song. While undeniably the mighty Zep remain the ultimate metal masters, the intricate melodic structures of *Stairway*, as well as its liberal use of acoustic instrumentation, seem unfitting for a metal masterpiece. Yet, judging by your incredible support for the song, *Stairway to Heaven* has once again proven its lasting appeal. "It was always my favorite song to sing on stage," Robert Plant stated. "No matter how many times we played it, *Stairway* was always exciting to perform."



Laurie Paladino

Def Leppard's Joe Elliott: The band's *Rock of Ages* was the surprise winner of our reader's poll.

Def Leppard Defeat Led Zeppelin, Ozzy and Kiss.

1. *Rock of Ages*, Def Leppard (5,172 votes)

While June's **Hit Parader** Top 10 list totally neglected Def Leppard, our readers obviously

made up for that oversight by voting the band's recent hit *Rock of Ages* the top heavy metal song of all-time. With its volcanic instrumentation and infectious melody, vocalist Joe Elliott, bassist Rick Savage, drummer Rick Allen and guitarists

**3. *Metal Health*,
Quiet Riot (4,220 votes)**

"We were playing a song similar to *Metal Health* for a long time before we even recorded that album," explained Quiet Riot's vocalist Kevin DuBrow. "It had different lyrics and a different title, but the chord sequences and the melody were the same." Few bands have burst upon the rock scene with the sudden force of Quiet Riot. With *Metal Health* helping the band reach Number One in the sales charts, there's no denying that the song proved the continued appeal of heavy metal.

**4. *Crazy Train*,
Ozzy Osbourne (3,839 votes)**

In light of the incredible number of great heavy metal songs Ozzy Osbourne has been involved with over his 16-year career, it would seem hard to single out one number above all others. Our readers, however had no such difficulty, voting *Crazy Train*, from his Ozzness' *Blizzard Of Ozz* LP, onto our all-time list. "That song means a great deal to me because of the role that Randy Rhoads played in creating it," Ozzy said. "It was his riff and his idea, so the song will always have a special place in my heart."

**5. *Run to the Hills*,
Iron Maiden (3,733 votes)**

"We've always enjoyed writing songs that tell the story of a bygone time," Iron Maiden's Steve Harris explained. "*Run to the Hills* is one of those songs. It's about the way white men in the American Old West exploited the Indian." In addition to being a song with a strong story line, *Run to the Hills* remains one of the hardest rocking tunes in the Maiden repertoire. With guitarists Adrian Smith and Dave Murray laying down a wall of musical thunder, and Bruce Dickinson adding the perfect vocal accompaniment, *Run to the Hills* is unquestionably a metal classic.

**6. *Lick It Up*,
Kiss (3,190 votes)**

After years of reigning the rock roost as the costumed crusaders, with the release of *Lick It Up*, a new era began for Kiss. While their patented makeup may have been cast aside, their unique metal sound remained as vibrant as ever. "We knew that if we were to change our visual image, we'd have to assure everyone that Kiss would keep on rocking just as hard," explained guitarist Paul Stanley. "When we were recording *Lick It Up*, we were trying to make the loudest, raunchiest song we'd ever done. I think we succeeded."

**7. *Whole Lotta Love*,
Led Zeppelin (3,105 votes)**

If any one number has served as the foundation for the entire heavy metal movement, then *Whole Lotta Love* is that song. "Actually, it's a very simple number," Zeppelin guitarist Jimmy Page commented. "In fact, its simplicity is both its strength and its greatest weakness. It's fun to play as a 'rave-up' of sorts, but it can get a bit repetitious and boring." Despite Page's tongue-

in-cheek comments, *Whole Lotta Love* remains the ultimate metal statement.

**8. *Living After Midnight*,
Judas Priest (2,838 votes)**

"I don't think *Living After Midnight* represents us at our best," an honest K.K. Downing said in regard to the song that first brought Judas Priest international acclaim. "It was successful in terms of radio airplay, but it was a very commercial number — not what Judas Priest is really about." While Downing may scoff at the commercial accessibility of *Living After Midnight*, the song's bone-crushing riffs and powerhouse vocals can be mistaken for nothing other than a true metal masterwork.

**9. *Highway to Hell*,
AC/DC (2,501 votes)**

Long before *Back In Black* rocketed them into the Heavy Metal Hall of Fame, AC/DC was producing some of the most intense rock numbers around. Featuring the vocal talents of

the late Bon Scott, *Highway to Hell* perfectly conveyed the "live for today" attitudes that eventually led to Scott's untimely demise. "I feel a bit strange singing that number on stage," said AC/DC's current vocalist Brian Johnson. "*Highway to Hell* was so closely associated with Bon that I can almost feel his spirit every time we play it."

**10. *You Really Got Me*,
Van Halen (2,367 votes)**

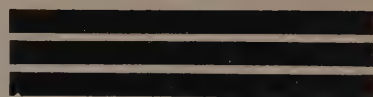
"We don't care who writes a song — as long as it's a great one," said Van Halen's inimitable David Lee Roth. "We've never been shy about showing our influences from time to time. We're not afraid to borrow a riff, or a whole song and then Van Halenize it." There's no question that when Van Halen transformed the Kinks' *You Really Got Me* into their first hit single back in 1977, they set a musical precedent they would return to many times throughout their career. Yet, despite their continued use of cover tunes, they've rarely been able to match the sonic impact of that initial effort. □

Ross Marino



Angus Young of AC/DC: *Highway To Hell* placed the group high on the all-time list.

KROKUS



Swiss Metalists
Prepare To
Become "The
Next Big Thing."

by Dan Hedges

"You're going to see quite a surprise in the new music," says Marc Storace of Krokus, taking a breather at S.I.R. Studios in Los Angeles. "It's so ... radiant. It's not doomy anymore. It *lives*. It's a modernized Krokus."

The singer sounds excited, even by normally staid Swiss standards. Although Krokus may never rival the track record set by, say, Led

Zeppelin, 10 hard years of slogging are beginning to pay off for these Alpine metal mongers. Now, in the wake of recent changes in the group's lineup, the band are readying material for their fifth album, **Blitz** which Storace promises will establish Krokus as a great rock & roll band.

Those band changes have been major ones — so major that late last year, bassist and band founder Chris Von Rohr suddenly found himself out of a job. "We did not get on with Chris anymore," Storace explains. "We had differences of opinion. He was screwing up some major deals we were doing — business and music. Personality-wise, there was a big clash."

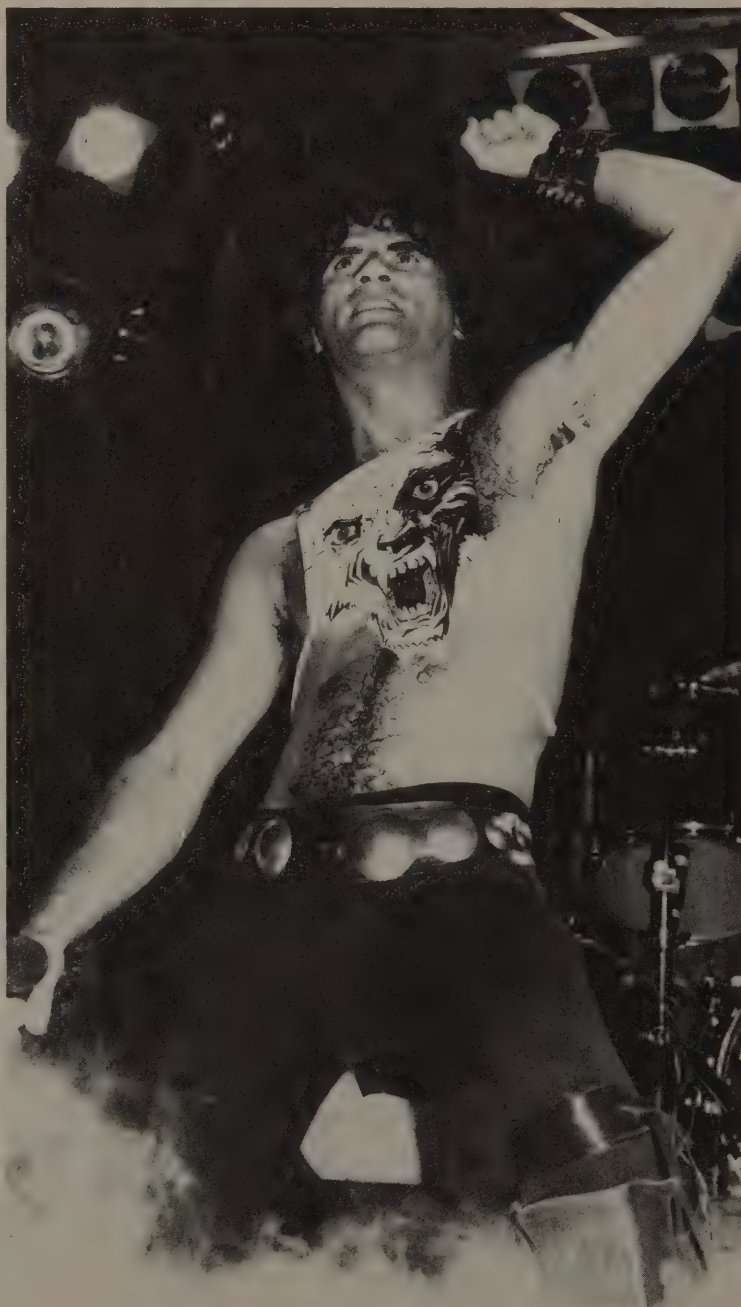
The singer hints that Von Rohr's interest in the recreational side of rock stardom had begun to cloud his judgement. "Fernando (von Arb) and I decided that, for this band to go to the top, Chris had to go. We had to have someone who could really play bass. Someone who wasn't going to put a stick in the spokes all the time."

The solution was to bring back rhythm guitarist Mark Kohler, who had previously been ousted from the ranks by the now-equally-past-tense Von Rohr. Kohler traded in his guitar for a bass. Guitarist Patrick Mahassen, who Von Rohr had enlisted to replace Kohler, was allowed to remain. To confuse things further, American drummer Steve Pace also exited during last year. He has since been replaced by former Cobra drummer, Memphis-based Jeff Klaven — end game of musical chairs.

According to Storace, everything's working out swell so far. "In Germany," he says, "we played this big gathering of rock bands in Dortmund over Christmas. That was our first concert together — after only three days of rehearsal. Straight into the deep end."

Kohler, Storace says, is working out even better than expected on bass. "He's *playing*. He's not hanging onto one string and pulling it out of tune, out of rhythm, and making funny faces. He's playing bass."

And rhythm guitarist Mahassen, meshing well with the lead lines generated by axe man Fernando von Arb, is adding a new dimension to Krokus' vocal sound.



Bob Leslie

Marc Storace: "American rock fans are the most loyal."

the brink of stardom



"We were quite weak on backing vocals previously," Storace admits. "On our albums I always did most of that stuff myself. But now I've got somebody to back me up."

Then too, Mahassen adds a slightly more exotic flavor to the lineup. "He's Swiss, but with a difference," Storace says. "He's not Swiss/German like Fernando and Mark Kohler. He's Swiss/French. But he's also part Egyptian, and part Hebrew, and ... he's quite mixed up."

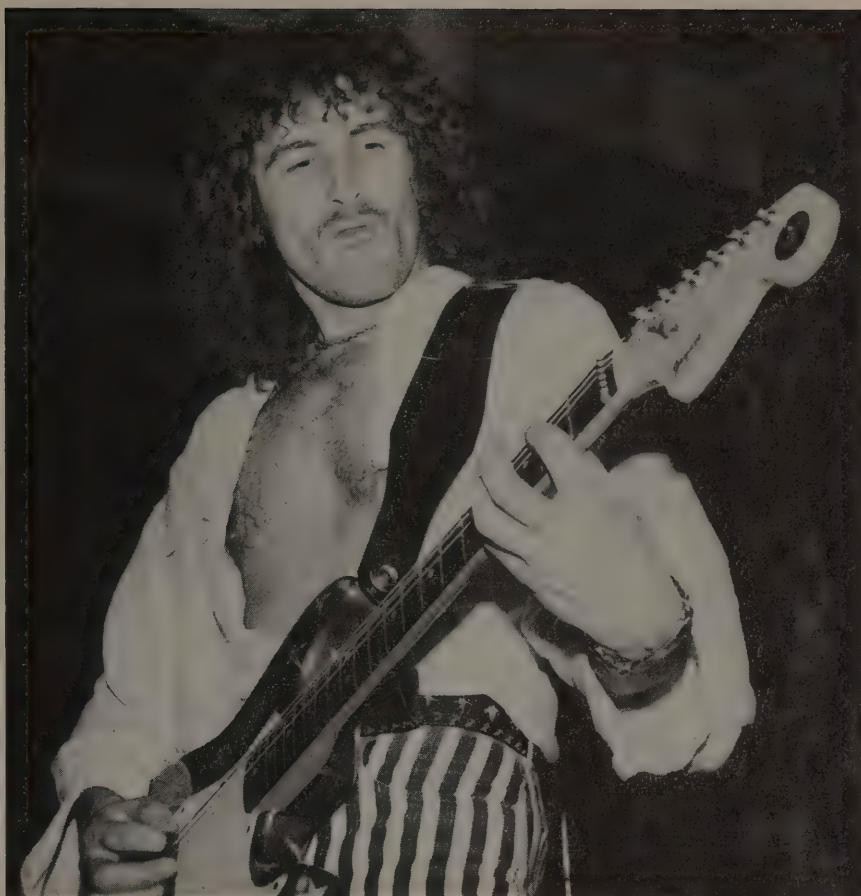
With the lineup finally stabilized, Krokus spent much of early 1984 holed up at manager Butch Stone's remote Arkansas farm — a place Storace found noteworthy for its total lack of distractions. "The only thing to get off on was our music. It's a good way to do it instead of going off to the Bahamas or someplace where you don't really want to be locked up inside. A place where you'd rather be out there in the sun."

As the Ozark snows melted, the band packed up and moved to Los Angeles and S.I.R. There, they've been working on demos with Loverboy producer Bruce Fairbairn prior to heading north to Vancouver's Little Mountain Sound Studios to lay down the tracks for the new album **Blitz**.

But while Storace is elated about the "new" Krokus, he maintains that with the recent regrouping, "we're still heavy. Still hard rock. But we're not playing the same bass note through the whole song anymore. The same rhythm. That's changed. We're offering a little more *music* to the kids. And we're keeping it street-level, because we know what they want. They don't want to hear jazz. They want to hear *rock* — the kind of rock that gets you up on your feet."

"When we're writing, we always imagine an arena. We imagine thousands of people out there. Otherwise, you wind up writing songs that are only fit for a club. A little too sweet. Too funky, or whatever. We like to play stuff that reaches to the far end of the hall."

From the time Chris Von Rohr formed the original Krokus in the hamlet of Solothurn, Switzerland, 10-odd years ago, their goal has been to plug into the American arena circuit in a major way. Ironically, with Von Rohr now out of the picture, the band seems poised to do just that. Their first two LPs, **Pay It In Metal** and **Painkiller** were only released in Europe. Their subsequent efforts, **Metal Rendezvous**, **Hardware**, and **One Vice At A Time**, finally reached turntables on this side of the Atlantic and brought them to America as gig openers for AC/DC,



Anastasia Pantisios/Kaleidoscope

Fernando von Arb: "The new album will make us big stars everywhere."

Ted Nugent, and Cheap Trick. The release of **Headhunter** last year helped solidify their burgeoning reputation despite being "asked to leave" Def Leppard's 1983 Stateside trek for a variety of mysterious reasons. Now, the band are looking optimistically toward the future, and feel they'll be breaking through to the major leagues sooner, rather than later.

Marc Storace, who signed on as the band's "voice" in 1979, estimates that Krokus spend an average of 10 months a year on tour. 1984, however, has been a relatively low-key stretch so far. "This is the longest period we've been off the road," he says. "But we're so glad we have the time to deal with all this now because of the changes. We were also going through a bit of turmoil with our record company, but all that's settled down now."

The band plans to spend this summer crisscrossing America in their customized tour bus. While Krokus have built up a substantial (and predominantly male) following in Europe, Storace feels that American audiences, in addition to having a larger female element, are "more loyal. Musically, they understand the roots. Generally speaking, in Europe there's a new fashion every week. You never know which way the wind is going

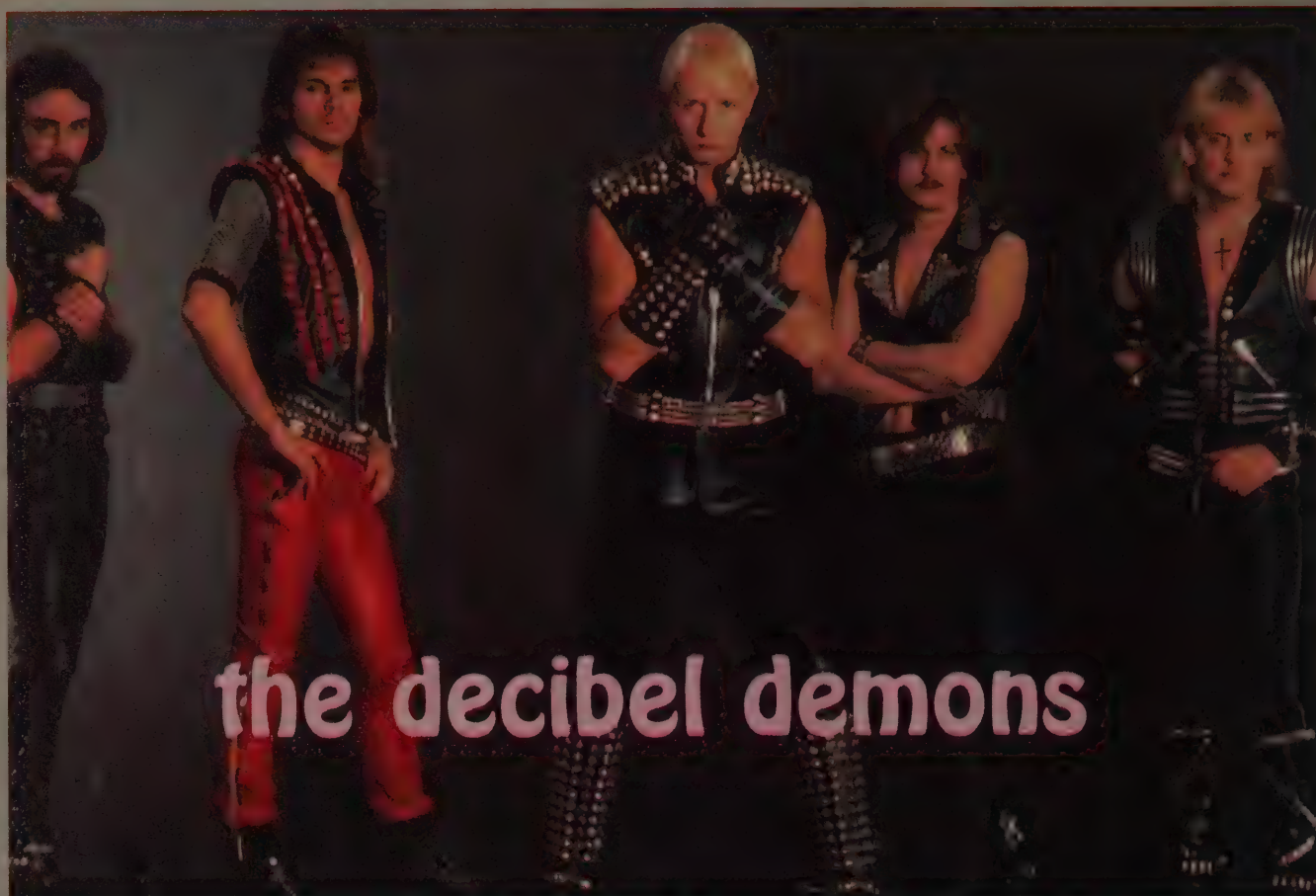
to blow the next time. You can take that whole audience and almost look at it as one person — an unpredictable person. You can't deal with him. We like playing steadfast music that gets you going, that gives you energy. And that's what audiences in America seem to want."

While Krokus collectively have a keen eye for the ladies, Storace claims that the main buzz of touring is "seeing the kids. Going for it, you know? It's very satisfying knowing that your job is to please people and entertain."

Remembering how the situation with Chris Von Rohr got out of hand, Storace says the band are making an added effort to keep communication channels open within the ranks — not only through music, but through karate. Over the past few months, they've collectively taken up that most energetic of the martial arts "to keep the band together off stage as well as on. We all have other interests, other hobbies, but this gives us something to talk about other than music."

"When you're in a karate class, there's no way you can show off. You'll get your butt kicked by the karate instructor. Get down and give me 40, you know? But we're still beginners. We're still green. And, my *God*, does it hurt!" □

JUDAS PRIEST



Geoff Thomas

Judas Priest (left to right): K.K. Downing, Dave Holland, Rob Halford, Glenn Tipton, Ian Hill.

"We're Getting Tired Of Bands Who Are Ripping Us Off."

by Andy Secher

With the success of *Defenders of the Faith*, Judas Priest has once again proven to be rock's ultimate heavy metal band. As this interview with vocalist Rob Halford and guitarist K.K. Downing took place, the Priest were preparing for another show on their current American tour. Despite the distraction of lights being adjusted and amps being tested, the two veteran road warriors were cheerful, insightful and, as always, the perfect spokesmen for the heavy metal cause.

Hit Parader: Why do you feel Judas Priest has been able to survive and prosper for so long?

Rob Halford: It's because we still enjoy what we're doing, and that pleasure is communicated to the audience. The fans can tell when you're just going through the motions, either on an album or on stage, and they can't relate to that. They believe in the music, and they want the bands they listen to to believe in it as well. Judas Priest fits that requirement.

K.K. Downing: We're more committed to playing music today than when we first started. That's one of the reasons we've been successful for so long — it seems that the longer we're in the

business, the more we like it! Today heavy metal is the most popular form of music in the world; that makes us incredibly proud because we feel we've played a major role in making it big.

HP: Is that why you feel you're the "Defenders of the Heavy Metal Faith?"

RH: Exactly. So many people used to ask us when we'd "grow up" and start playing more intelligent music. We don't hear those questions as much anymore. In fact, many of the people who used to ask us that are now in the front row at our concerts with their leathers on. Heavy metal is an incredibly exciting form. It's exciting to play, but

from a fan's point of view it's equally exciting to be part of it. There's a sense of camaraderie that exists between metal fans, and that feeling carries over to their relationship with a band. The groups, the fans — we're all defending the heavy metal faith in our own way.

KK: We went through a long period when there were only a few bands playing heavy metal. It was hard for us to even hook onto an American tour. Now, new bands are literally crawling out of the woodwork. They're everywhere you look. It's great — it shows that the music has finally taken root and spawned a new generation of groups. It proves what we've known all along — heavy

Rob Halford



K.K. Downing



Glenn Tipton



metal can never die.

HP: How much pressure did you feel coming up with an LP to follow your first platinum album, *Screaming For Vengeance*?

RH: There's always a bit of pressure to make sure each album is better than the one before it. As soon as you begin to take it easy and say to yourself, 'The last one sold a million copies, we can get away with anything on this one,' you risk the chance of sliding into oblivion. That's the path too many bands have taken before — a road Judas Priest has no interest in traveling.

KK: We can think a record's great, but the final word is always with the fans, isn't it? There were times in the past when we thought we had made the greatest album of all time, but the fans just didn't get behind it as strongly as we might have hoped. Thankfully, the last few years have been very kind to us. *Defenders* has already gone platinum, which justifies our belief in it. But fans, as well as musical trends, can be very fickle. You can be on top one day and falling from your perch the next. We're determined to make sure that doesn't happen to us.

HP: It seems that America has emerged as Priest's strongest market. How have the people back in England reacted to your touring six months a year over here?

KK: I like to think all British fans take pride in the fact that an English band can take their brand of heavy metal all over the world and be successful, but I know there is a bit of resentment. The truth of the matter is that you can tour Britain effectively in two weeks — and that's spending a couple of nights in the major markets. Obviously, America is a much bigger country than Britain and it takes a lot more time to tour it properly. We waited a long time to be able to tour the States as headliners, and when that

opportunity came after *Screaming For Vengeance*, we wanted to make the most of it.

RH: It was a question of momentum more than anything else. When we started our last tour, we really didn't know how long it would last. We had taken out bank loans to put it together, and it was a big risk for us. But when the last album started to do well, we decided we'd stay in America for as long as we could. It was the smart economic thing to do — it also made the most sense musically. Now, we're in the position where we know the audience is there for us. It made planning this tour much easier. We're British, and we're proud of that fact, but we also know that we'd be fools to throw away our big chance in America after waiting so long.

"The success we're having proves one thing — heavy metal can never die."

HP: Obviously, Priest is at the pinnacle of the metal empire, but how do you view the newer bands on the heavy metal heap?

KK: Well, there are certain bands doing things that are very innovative and fresh, and then there are others who — dare I say it — are doing little more than ripping us off. They say that imitation is the sincerest form of flattery, but sometimes it goes too far. There are a lot of bands out there who've taken the leather look a bit too close for comfort. I'm not just talking about small-time bands either. You'd think a band like Iron Maiden, for example, would try to be a little more original in their approach. I have nothing against them personally, but sometimes I feel a little uncomfortable about their image.

RH: Actually, I welcome all other heavy metal bands. Judas Priest has nothing to fear. They're our brothers; we're all helping to promote heavy metal. If they have to lean on us a bit for support, that's alright, we had our influences, too. But there comes a time when everyone must develop their own sound and look if they want to stay successful. You can't just have hundreds of Led Zeppelin or Def Leppard clones running around. That would be no fun at all.

HP: It seems that videos have always played an important role in promoting the band. Most metal bands tend to just use in-concert footage in their videos, but Priest always makes their tapes into mini-epics. Why is that?

RH: We work with a brilliant director by the name of Julian Temple who has been with us for a number of years. He saw that Priest was a very visual band, and he wanted to capture our image and the music in our video presentations. He helped us come up with the ideas for everything from *Heading Out to the Highway* to *Freewheel Burnin'*. He understands what we're all about, and he's like another member of the band. However, instead of playing guitar or singing, he utilizes a camera.

HP: How has the tour been going so far?

KK: It's more exciting and more hectic than the *Screaming For Vengeance* tour, and we thought that was the ultimate. The fans are over-the-top. They're so full of energy that they make us come incredibly alive every night. Naturally, there are times when you don't feel your best — maybe you've played four straight nights, or you've had trouble getting from town to town — but once you go under the lights and see the audience on their feet cheering you on, it brings you back to life. They're truly the defenders of the faith. They'll keep heavy metal going forever! □



K.K. and Glenn on stage: "We're totally committed to the heavy metal cause."

ON THE ROAD WITH

(Part One)

MANOWAR™

An Action Packed Tour Diary With New York's Most Metallic Band.



Manowar: "There's no stopping us now — we're going to kill!"

by **Adrianne Stone**

"I'm leaving for England tomorrow. Want anything?"

"Yeah," growled my editor, "Give me a piece on that band with the macho image ... uh ..."

"You mean Manowar?" I finish his thought for him.

"Yeah ... and I want some *dirt*, too. None of that raving bull I always get from you. GIMME SOME TRASH!"

"Okay. Whatever you say. Bye."

"Grrr" (click)

I hang up, smiling to myself. The shark fell for the bait. Here he thought he was giving me a *tough assignment* — like some kind of struggling reporter on an international beat, covering a bombing in war-torn Beirut, ready to risk my life to prove my literary talents.

On the contrary friends ... he had just unwittingly handed me a plum assignment on a silver platter. Manowar ... that band of virile musical warriors waging battle against "false metal" throughout the land. Manowar ... the fearsome foursome forced to leave national tours — most notably as openers for Ted Nugent — in their uphill struggle for the ultimate heavy metal coup d'état. Manowar ... the rising force in combat-oriented rock, who were unceremoniously dropped from their first label, a mere month after the release of their premier platter, *Battle Hymns*. Manowar ... who, undaunted in their quest for supremacy, have

forged ahead, releasing two subsequent LPs (*Into Glory Ride* and *Hail to England*) on their own accord. Finally they hooked up with a slew of local labels who abetted them in the grand deed of unleashing their venomous fury throughout the world.

Because of this obsession, I found myself trekking across the Atlantic to England, scurriously endeavoring to perform my duty. And here, my friends, is an account of my efforts ... *Friday*

After some confusion, my traveling companion and I locate the band in rehearsal in an odeon (British for theatre) in Birmingham. We weave through the rush hour pedestrians scurrying about like so many lost souls, and forge a pseudo-beeline for the practice site. And friends, it was COLD in B'ham! Our New York blood had not assimilated itself to the bitter chill and we were plagued by iced fingers and other extremities.

We heard them before we saw them. Blasting chords tore out of the seemingly sedate corridors of the carpeted music hall, warming our metal-starved souls and allowing us to forget our arctic plight. We're greeted by a blisteringly loud warm-up as Manowar run through their set. It appears tightly planned, with only a few pauses for lighting alterations. Sound men coordinate the intro tape — Orson Welles' delivery ordering all to "Hail Manowar." Lighting rigs are arranged (over 400 lights — a monstrous overage in a country equipped with diminutive concert arenas) for maximum effect.

This being their first European outing, the fierce ones are understandably hyped-up, anticipating their fate in the hands of the harshly judgmental British metal fans. "I've been waiting 10 years for this," says lead guitarist Ross the Boss, "I've put too much blood and guts into this band to be taken to the cleaners. There's no stopping us now. We're gonna KILL!" Indeed ... these men will rip out some throats and gouge a few eyes before they'll settle for a dim future back at their humdrum day jobs. They're playing in the big leagues now and you better believe they know it.

Later, over dinner, Ross' alter ego, or alter *egotist* if you will, bassist Joey DeMaio, expounds in a brief snippet of dialogue, "We live hate! We're gonna make the wimps and poseurs of the world cry when they see us." He tears apart a chunk of meat and continues, "We just want to blow the crap out of those foolish wimps and crush them!"

Eager to escape this verbal thrashing of anything "unmannish" (i.e. any band other than Manowar and Black Sabbath, their faves), I opt instead to attack the meal before me as I contemplate surviving the next two weeks with these inimitable wild men of rock and roll.

Next month: Pt. 2 of *On the Road With Manowar*. □

IMPORT ALBUMS

Rating system: *****=excellent ****=very good ***=good **=fair *=poor

by Andy Secher

TNT, *TNT*

The international symbols of heavy metal — denim, leather and motorcycles — make loud 'n proud appearances throughout the debut disk

from Norway's TNT. While the band's penchant for writing lyrics in their native tongue often lead to incongruous segues where lines like "My little rock and roll queen" pop up amid a sea of indecipherable alien chatter, cuts like *Mafia* and *Harley Davidson* show that TNT's got their metal chops down pat. Vocalist/guitarist Dag Ingebrigtsen, bassist Steiner Eikum, drummer Morten Dahl and guitarist Ronni Le'Tekro have blended influences such as Maiden and Priest into a tight, streamlined package that rips with the raw power of a Texas chainsaw.

Rating: ****

Hanoi Rocks, *Back To Mystery City*

Few bands in rock history have received the variety of press clippings afforded Hanoi Rocks. Dismissed by some as a directionless amalgamation of Kiss, the Rolling Stones and the New York Dolls, and praised by others for the exact

same reason, on such cuts as *Mental Beat* and *Sailing Down The Tears*, the Rocks show that, if nothing else, their sound is unique. Rallying around the pretty-boy pouting of vocalist Mike Monroe, Hanoi Rocks are a band that most metal fans will either love or hate with a passion. Rating: ***

Bernie Torme, *Live*

Since his stint in Ozzy Osbourne's band following the tragic death of Randy Rhoads, more and more attention has been focused on the stellar guitar skills of Bernie Torme. While his limited vocal and songwriting skills have so far prevented him from procuring a Stateside recording contract, Torme's incredible six-string skills have won this blond axe slinger a large and dedicated European following. Many of the reasons for that success are apparent on his first live LP, where cuts like *Wild West*, *Lightning Strikes* and *Getting There* bristle with enough rock power to satisfy any high-voltage freak. Rating: ****

TSA, *Spunk!*

TSA enjoy the reputation of being Poland's top heavy metal band. While such a title may strike some as being a bit amusing, let it be said that this Warsaw-based quintet have learned their metal lessons well. Guitarists Stefan Machel and Andrew Nowak, vocalist Mark Piekarczyk, drummer Mark Kapton and bassist Jan Niekrasz may lack the creative vision of their British and American hard rock brethren, but on songs like *Your Conscience* and *Don't Worry Friend* they play with an intensity and skill that bode well for their future success. Rating: ***

Killer, *Stronger Than Ever*

Following the international stardom of Scorpions and Accept, the German hard rock scene has begun to flourish. Killer, the latest Teutonic metal quintet, follow the musical path blazed by their countrymen by blending "killer" guitar riffs with just enough pop accessibility to make each song instantly memorable. On numbers such as *Rock 'N Roll Soldiers* and *Evil Dies*, vocalist Mark "The Shark" Broman, drummer Danny Crivelli, bassist Tiger Kofmehl and guitarists Many Maurer and Jan Van Crow produce a volatile sound that's sure to bring a smile to the face of even the most discriminating headbanger. Rating: ****

We wish to thank the Record Exchange, Inc. (1378 North Main St. P.O. Box 343, Walnut Creek, CA 94597) for supplying the albums reviewed in this month's column. The Record Exchange has a complete line of metal imports and can be contacted at the above address or by calling 415-930-7878. Free catalogue available. □

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TNT: Their debut album shows that this Norwegian quartet have their metal chops down pat.

David Gilmour

thinking pink



Jill Furmanovsky

David Gilmour: "Egos are a big problem in Pink Floyd — they always will be."

Pink Floyd Guitarist Tells All In Exclusive Interview

by Rich Sutton

HIT PARADER: How much extra pressure is there recording a solo album like *About Face* when you're David Gilmour of Pink Floyd?

DAVID GILMOUR: There was really no extra pressure. No one was forcing me to do the record — it was my choice. I wanted to do the album because that's what I do for a living, and I enjoy making music.

HP: With Pink Floyd, it seems that you're often overshadowed by Roger Waters. Is that one of your motivations to make solo albums?

DG: Egos are a problem in Pink Floyd — they always will be. I often disagree with Roger's approach to music, especially on records like *The Final Cut*. So in that way, my solo albums serve a very constructive purpose for me. Sometimes in the band, it becomes a matter of me merely going into the studio to play a guitar part. I want to feel much more involved in the creative process than that.

HP: Apparently working with Waters can be difficult.

DG: Roger? A difficult person to work with? What would make you think that (laughs)? We've had a lot of very good times over the years, but Roger can be a royal pain to work with. We've accomplished things together that we're both very proud of, but there are also times when we fight and argue over the direction the band's music should take.

HP: What do you think of the most recent Floyd album, *The Final Cut*?

DG: It isn't a very good record. Quite simply, the music isn't entertaining. As far as I'm concerned, there are three good tunes on it, and the rest is just very weak and unappealing.

HP: It seems that Waters has a real contempt for rock audiences which began to surface on *The Wall*. Do you share his attitude?

DG: I don't know if Roger truly hates rock audiences. It's more that he's acknowledged the separation that exists between us and them. I wouldn't say that he feels contempt for them, and I surely do not.

HP: How difficult is it for you to function as a musician outside the realm of Pink Floyd?

DG: I don't require Pink Floyd in order to be a musician capable of expressing his own ideas. There really is very little difference for me musically whether I'm working on a band project or a solo album like *About Face*. The big difference is that I don't get shouted at as much when I'm making solo albums.

HP: Is it safe to assume that Pink Floyd's career has ended? After all a title like *The Final Cut* would seem to indicate that the band has terminated.

DG: That would be a false assumption. Quite honestly, I don't know whether we'll be continuing or not. Surely no decision has been reached where we've said we will not work together again. It's very possible that we will do another album sometime in the future.

HP: We know that you've been on the road in Europe promoting *About Face*. Are there any plans for an American tour?

DG: I'm not sure at the moment. I enjoy playing on stage; I haven't done it extensively for quite a while. Things have gone quite well, and I wouldn't mind setting up tours in different parts of the world. It would be a way of opening up contact with the audience again. That's something that Pink Floyd hasn't been able to do for years. □

INSTRUMENTALLY SPEAKING

by Michael Shore

Just like their clever ad campaign says, "Drums have been round for ages..." But not any longer. The Simmons people are sitting on top of a brave new world of ultra-modern percussion.

If you've ever watched MTV, then you've no doubt seen some Simmons kits in action — those brightly colored, flat, hexagonal pads are pretty hard to miss. The Simmons explosion started about three years ago when New Romantic bands like Spandau Ballet and Duran Duran began adding Simmons toms to their drum kits; then King Crimson's Bill Bruford unveiled a humongous Simmons setup; and by now even Rick Allen of Def Leppard and Alex Van Halen are using them.

It's not hard to see why Simmons drums are so popular. For one thing, they're the world's easiest answer to the drummer's perpetual miking-and-sound-system headaches: since the Simmons kits

are all-electronic and come with their own amplification system, you never need worry about tangled wires from dozens of mikes stretched all over your kit. And not only that, but with your whole kit fed from a single amplification source, it's now that much easier to properly balance your kit in the overall sound-mix. Think of it: now you've got an amp of your own, too!

There are also convenience and portability factors. The Simmons drum pads are 14" wide (same diameter as most snares and many tom-toms) but only 2½" deep; the Simmons bass drum pad is 22" (also a standard diameter) by 2¼" deep. With drums that thin, you could store a whole kit in one case that could fit into the trunk or backseat of a small car.

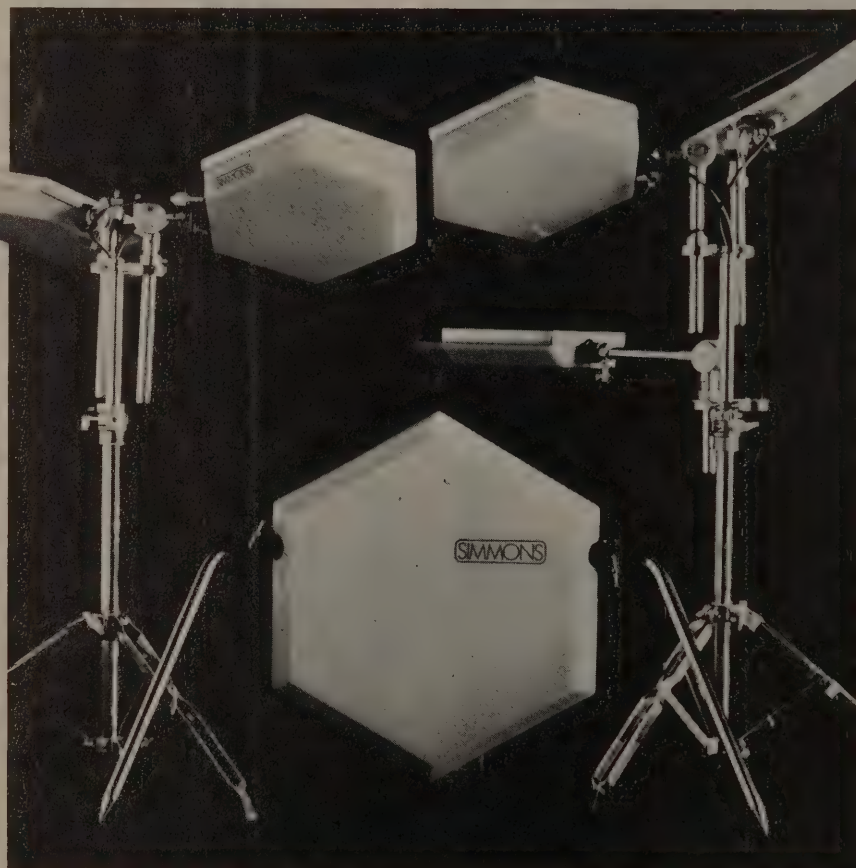
How do they work? Every Simmons kit has the flat hexagonal pads and a rack-mounted modular control unit. Each pad has its module: the module creates and

tailors the sounds that are activated by sticks or hands striking the pads. The pads themselves are touch-sensitive and dynamically responsive — that is, the harder you hit them the louder they sound, just like "real" drums. With the original Simmons kit, the SDS 5, each module could store up to four different sounds: you could choose between factory-presets and user-programmed sounds (anywhere from "traditional" drum sounds through wooden and metallic effects to space-age electronic effects and outright noise). The SDS 5 also had full controls *a la* synthesizers for pitch, sensitivity, filter resonance, up or down pitch-bend, decay, noise-tone (perfect for setting snare or gong sounds) and "click-content" (the amount of percussive sound from the stick hitting the pad).

The new Simmons kits see some changes being made. First off, the biggest problem with the SDS 5 was the pads: though touch-sensitive, they were also made of an unbreakable polycarbonate compound, the same one used in British police riot shields (no kidding) — in other words, *tough stuff*, tough enough to give most drummers severe wrist-shocks and muscle fatigue in no time. Imagine drumming as you always do with sticks — but on a Formica tabletop! Well, the new Simmons kits have improved, softened butyl-compound playing surfaces which, though still not quite as "giving" as acoustic drum heads, should help drummers make an easier transition. Another plus: the new surfaces are retro-fittable on older SDS 5 pads.

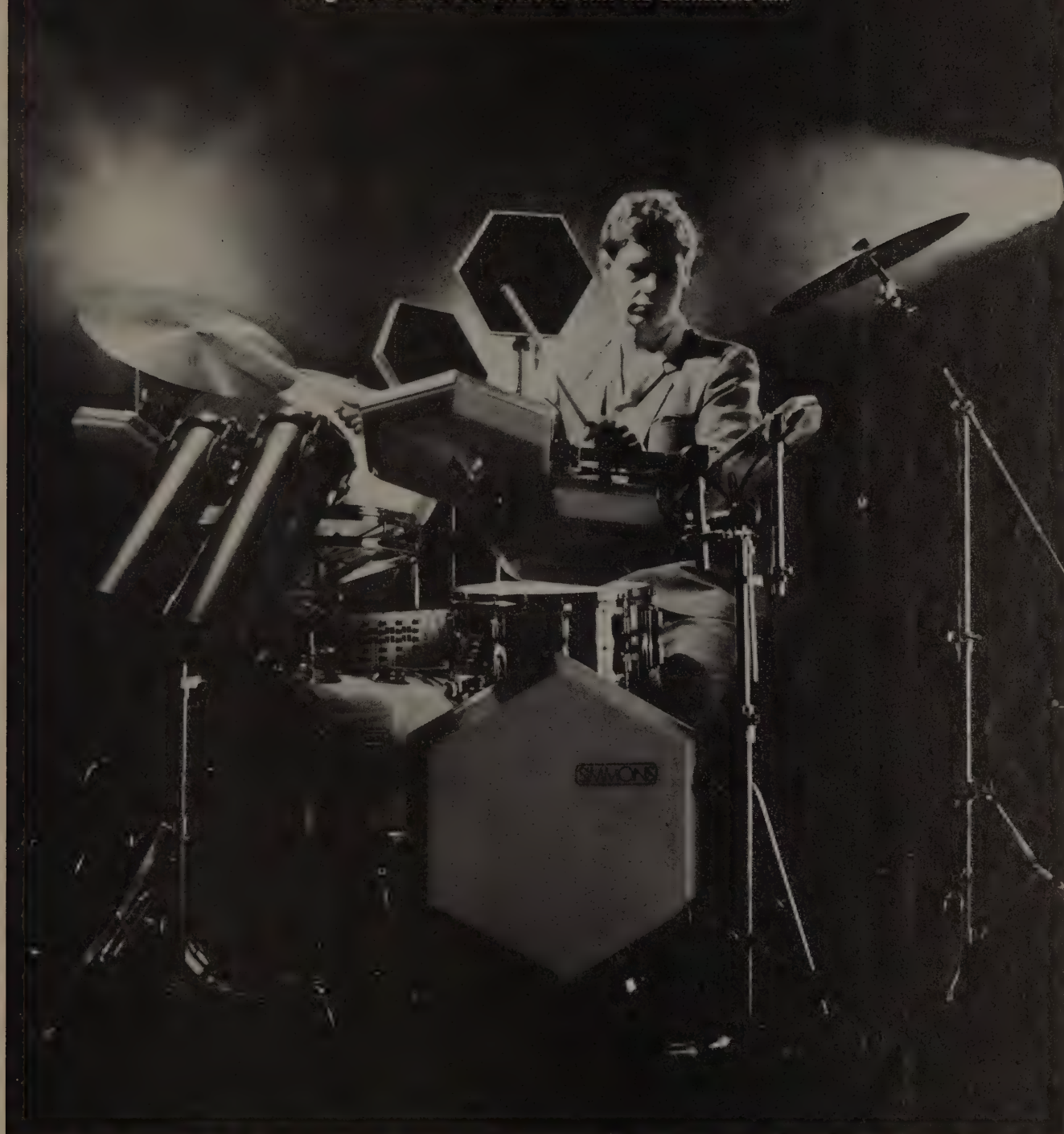
The new top-of-the-line SDS 7 kit has seven pads (bass, snare, three toms, hi-hat and cymbal — the bass pads, by the way, come with their own spurs and accept most pedals), and a rack that can hold up to 12 modules in case you want to go whole hog later. You can now program either analog sounds (the "classic Simmons" effects) or digital samples of real drums and percussion devices, into up to 100 different "drum kit" programs. The lower-priced SDS 8 has five pads (bass, snare and three toms) with a module allowing two sounds per pad, either a factory preset or one you make up yourself. And they all come with their own extremely solid, very flexible stands.

Simmons hasn't stopped with the world's most revolutionary drum kits, though. There's also the SDS



Simmons SDS 5: Each module can store up to four different sounds.

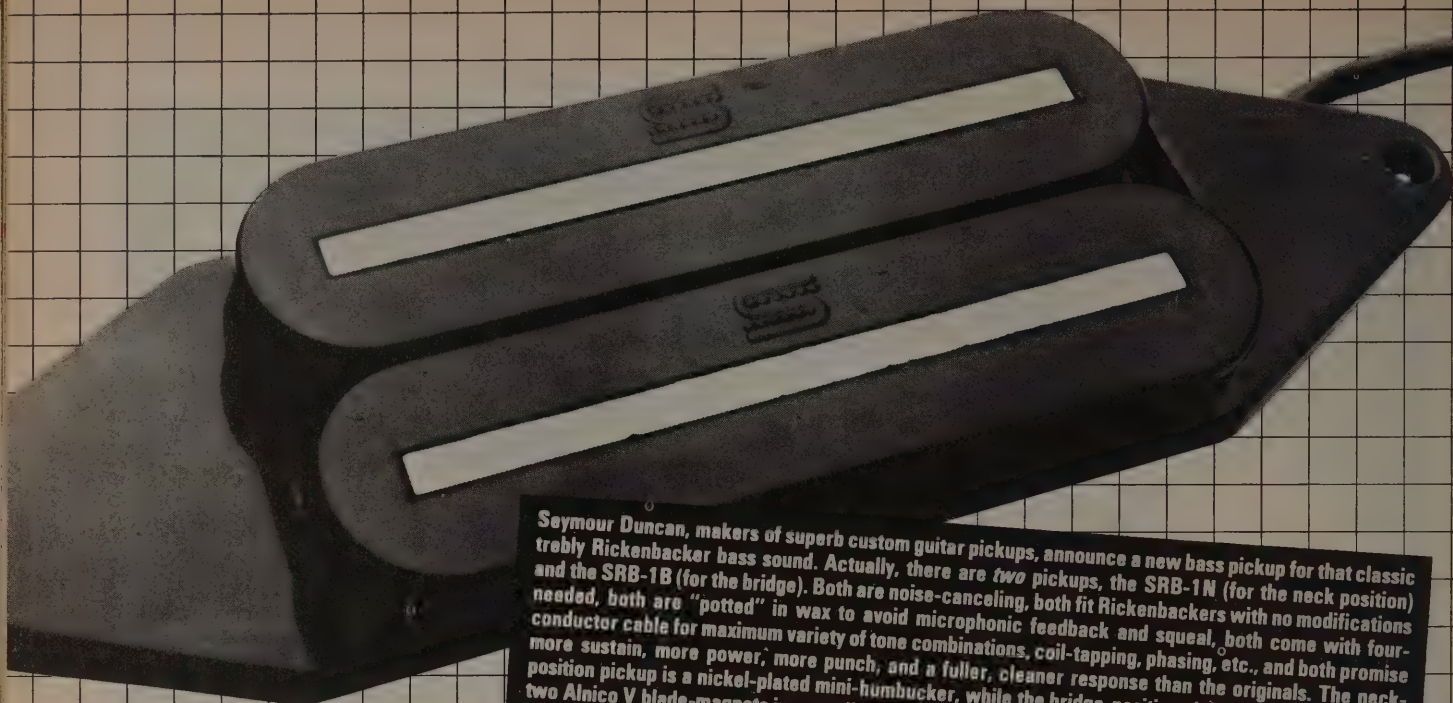
King Crimson's Bill Bruford with his Simmons kit.



6, a fully programmable eight-voice sequencer, so you can hook your kit in and play "live" over 99 different prerecorded patterns of up to 250 notes each. There's the "Clap Trap" digital handclap synthesizer, also good for electro-snare white noise effects, thunder, explosions, etc. There's a flight-case

practice set with seven $4\frac{1}{4}$ " programmable pads. Most interestingly, there are new "Cymbal Pads," cute little plastic hexagonal domes (like high-tech mushrooms or lampshades) with a separate pyramid bell mounted on the shoulder. The bell and shoulder each produce separate sounds.

This is fascinating stuff, and the enormous, ever-growing number of "big names" using it attests to its value. But then there's the prices: the SDS 7 lists for \$4300, which is not cheap. But the SDS 8 lists at \$1550, which ain't half bad for the state of the art in electronic percussion that even a real live drummer can play. □

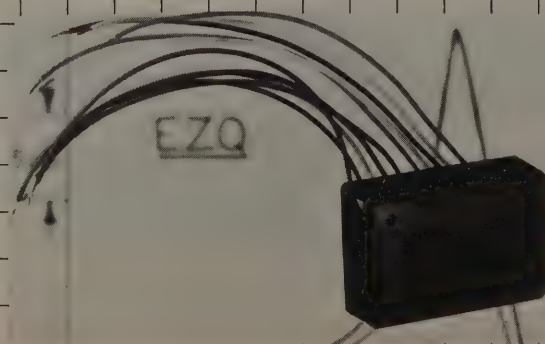


Seymour Duncan, makers of superb custom guitar pickups, announce a new bass pickup for that classic trebly Rickenbacker bass sound. Actually, there are *two* pickups, the SRB-1N (for the neck position) and the SRB-1B (for the bridge). Both are noise-canceling, both fit Rickenbackers with no modifications needed, both are "potted" in wax to avoid microphonic feedback and squeal, both come with four-conductor cable for maximum variety of tone combinations, coil-tapping, phasing, etc., and both promise more sustain, more power, more punch, and a fuller, cleaner response than the originals. The neck-position pickup is a nickel-plated mini-humbucker, while the bridge-position pickup (pictured here) has two Alnico V blade-magnets in a parallel humbucking design. The SRB-1N lists for \$96, the SRB-1B for \$114. For additional info on how to sound more like Geddy Lee, Chris Squire or Paul McCartney, write Seymour Duncan, 203 Chapala St., Santa Barbara, CA 93103.

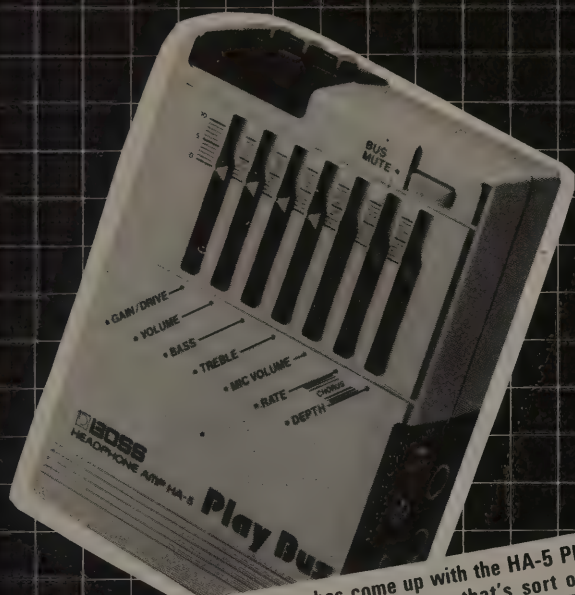
Schechter, long-respected as a maker of custom guitars and guitar accessories, can turn any Fender Strat into a "monster" with its new Monstertone Pickup Assembly. It includes three specially calibrated single-coil pickups with high output that still maintain clarity of high frequencies; a five-way pickup selector switch that makes the pickups humbucking in positions 2 and 4; and three rotary controls — master volume, treble rolloff and bass rolloff. (Between the latter two you can go from classic thin Fender sound to a fatter Gibson humbucker sound). The pickups are available in black or white plastic, the knobs in either brass or chrome finish. Price not announced. For more info, write Schechter Guitar Research, P.O. Box 8067, Van Nuys, CA 91409.



INSTRUMENTALLY



Bartolini, makers of superb high-powered guitar pickups, have introduced an interesting new device aimed at electric bassists. The EZQ is an on-board parametric filter that enables a bassist to selectively enhance middle and upper harmonics. This is effective for maximum treble emphasis for percussive or "slap" techniques, or to let you sound more like Geddy Lee or Chris Squire on a Rickenbacker bass. Designed as a low-pass filter with variable "Q," the EZQ can also work as a high-pass or band-pass filter, where it works something like a wah-wah pedal. Its frequency range is 600 to 5,000 Hz (which is why it's recommended for bassists), while its boost exceeds 20 dB at maximum "Q." The EZQ will accept input from any pickup or pickup combination; installation also requires two dual 50 Kohm knobs, one for frequency control, one for "Q" control. One nine-volt battery will operate the unit for two months continuously. EZQ lists for \$75, and there's really no reason not to try it on a guitar or keyboard as well as a bass. For more info write Bartolini Pickups, Box 934, Livermore, CA 94550.

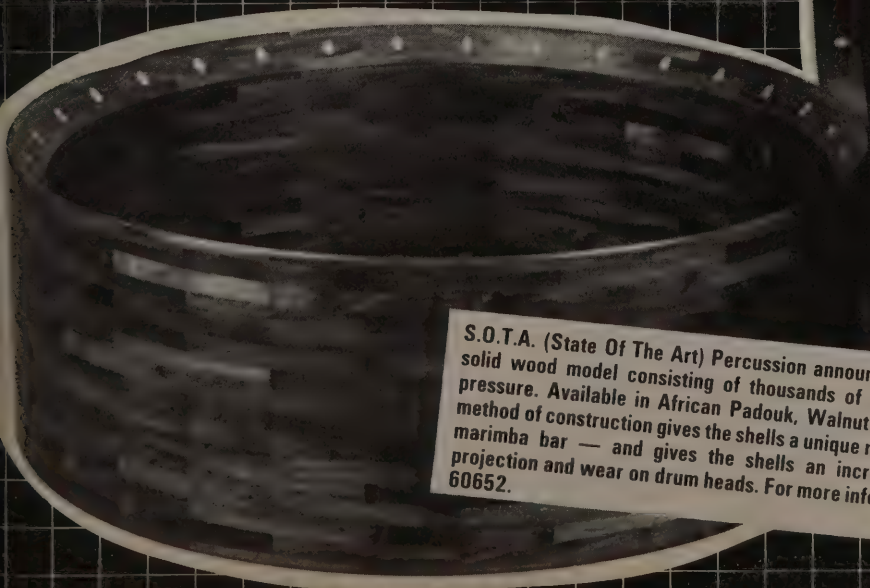


Roland's BOSS effects division has come up with the HA-5 Play Bus, a headphone amp with built-in effects that's sort of a communal version of Tom Scholz's Rockman. With the Play Bus, you can hook up any electric or electronic instrument (as in guitar, bass, keyboard, or drum machine), and play it through headphones so you won't disturb mom and dad or the neighbors. If you and the rest of your band all have HA-5s, you can hook them up together (with the J-5 multi-jack-connector accessory) and play a whole session with nobody the wiser. With its "Bus Mute" switch, you can mute the sound of the playing and talk to your bandmates — using the RH-11M headset with stereo headphones and dynamic microphone. And with its mic and cassette inputs, you can also play along to prerecorded music through the Play Bus. Its built-in effects include; volume, bass and treble controls, mic volume, gain/overdrive, and stereo chorus with adjustable rate and depth. Weighing in at less than one pound, with a handy belt clip, and powered by AC or battery, the HA-5 Play Bus lists for \$180. The RH-11M lists for \$90. For more info, write RolandCorp U.S., 7200 Dominion Circle, Los Angeles, CA 90040.

Speaking of "monstrous" guitar sounds (see Schechter Monstertone Pickup Assembly), Roland's BOSS effects-pedal division has just brought out something called the HM-2 Heavy Metal, a specialized distortion pedal designed to give your guitar the ability to kill at 10 paces. A special two-stage "color control" section enables extra-fine control over different distortion tones, and a sensitive level control allows a range from subtle shadings to all-out blitzkrieg. Footswitching is silent, and a convenient Normal/Effect indicator light not only tells you at a glance when the effect is on, but also doubles as a battery check indicator. Powered by a single nine-volt battery or AC adapter, weighing just under one pound, and finished in black metal (what else?), the Heavy Metal lists for \$99.50. Now why couldn't they have called it the "Heavy Pedal" (get it?). For more info, write RolandCorp U.S., 1022 South La Cienega Blvd., Los Angeles, CA 90035.



SPEAKING



S.O.T.A. (State Of The Art) Percussion announces a breakthrough in snare drum shell design with a solid wood model consisting of thousands of small pieces of wood forged together under intense pressure. Available in African Padouk, Walnut or Rosewood, and in depths of 5", 6½", or 8", the method of construction gives the shells a unique resonance — S.O.T.A. claims the drum resonates like a marimba bar — and gives the shells an incredibly smooth bearing edge, which improves sound projection and wear on drum heads. For more info, write S.O.T.A. Percussion, Box 528064, Chicago, IL 60652.

Video View



Ratt with Milton Berle: Can you guess which one's Uncle Miltie?

by Dianne Noel

Back in the late 1940s and early 50s, in the days before rock and roll and MTV, people used to get their thrills by standing outside appliance stores and watching television. Owning your own TV set was the "ultimate big deal," so people needing a TV fix often visited the corner saloon or hung out in front of the appliance store to get their fill of this fascinating new toy. The owners of such stores didn't mind the crowds; in fact, they used to broadcast the audio through loudspeakers so no one would miss a word of dialogue! Crowds grew especially thick on Tuesday nights, and the world would literally stop during a show named **The Texaco Star Theater**, sponsored by the oil company and starring comedian Milton Berle.

"Uncle Miltie" was bigger than the Saturday Night Live bunch, more popular than Steve Martin. His comedy was based on slapstick as well as skits. The opening of the show still sticks in early TV viewer's minds. Berle would make his grand entrance in a costume of some sort, often in drag. Some of

these not-so-secret disguises included spoofs on some leading actresses of the day!

Of course, you and I are far too young to remember any of these shenanigans firsthand! Our shiny new art form is music video, and we get our thrills by seeing bands like Ratt perform their latest hits before our eyes. But Ratt has taken a step into the past in their *Round and Round* video; this clip features a guest appearance by none other than Milton Berle.

In *Round and Round*, Mr. Berle plays himself as well as a matronly, wealthy-older-lady-type with red hair! Both Berles are guests at a posh dinner party which is soon invaded by Ratt! This guest spot came about at the suggestion of the band's manager, Marshall Berle, who is a nephew of the comedian.

Singer Stephen Percy told *Video View* that working with the well-known comic was a delight. "The video we did for *Round and Round* was incredible fun, and having Milton Berle in it added a touch of show business flavor! Watching Milton work was great. He liked us; it was a different experience for him. He didn't want to take the show away from us — he wanted it to be a Ratt video. Milton

directed his own parts, he was a lot of fun to work with, he's a funny man."

The director of this clip and Ratt came up with the plot for the *Round and Round* video — which took 20 hours of nonstop filming to complete. "We didn't want to just focus to our personalities for our first video," Stephen explained. "We came up with the idea of a dinner party and something happening; it was not just our faces."

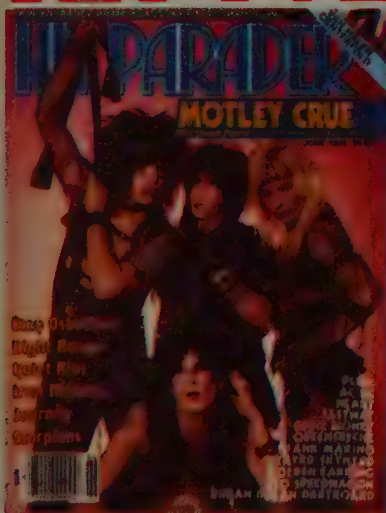
This low-profile-style will change with future videos. According to Stephen, "Our next will show more of the personalities of the people in the band, more live stuff, more shots of the individuals in the group. We've worked on a production video, now we want to show our live excitement as well." If Stephen has his way, *Wanted Man* will be the second clip inspired by *Out of the Cellar*.

"Ratt is a very visual band. We all look good and play well, so videos are a natural form of expression for us," said Stephen. So we can look forward to more exciting clips from this raucous young band.

Who knows — perhaps in 30 years we'll tell our children about the golden era of video and Ratt's fine work, like our parents remember Uncle Miltie! □

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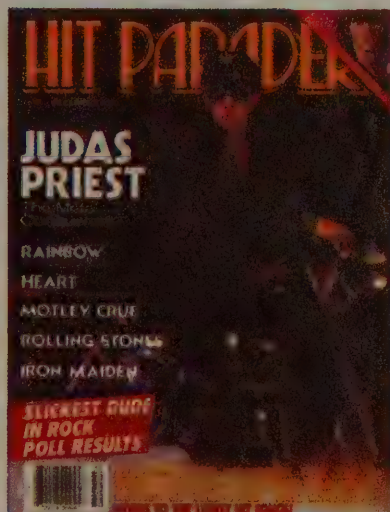
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HSAS life in the fast lane

Sammy Hagar and Neal Schon Promise More Metal Action Ahead.

by Andy Secher

"The only way we're not going to keep working together is if Sammy gets an operation," deadpanned Neal Schon as he sat in his record company's New York offices discussing his partnership with vocalist Sammy Hagar. "Boy

George is Sammy's new hero," Neal joked. "He may want to start dressing up on stage — I don't know if I could take that."

"Yeah, Schon," shot back Hagar, better known as "The Mouth That Roared." "We're real men in this band, none of that crap for us. We're a heavy metal band — just

the same way that Led Zeppelin was a heavy metal band.

We have the best qualities in this group: great musicianship, lyrical sophistication, incredible songs and, I'm not ashamed to admit it, a fantastic singer.

If confidence is the key to success in rock and roll, then the Hagar/Schon conglomer-

eration is bound to become one of the most successful units in rock history. Better known as

HSAS (a moniker formed by the initials of Hagar and Schon, bassist Kenny Aaronson and drummer Michael Schrieve),

the band's debut album **Through the Fire**, has burned its way to the top of the charts with its power-packed combination of metallic guitar licks and instantly memorable songs. It's a package that according to Hagar, is the fulfillment of a long-standing dream.

"Both Neal and I are from the San Francisco Bay Area, and for years we thought about putting together a band. When we'd get together and jam, there would be a special magic. We just get off on one another. I think he's the best guitarist in the world. I consider myself a pretty fair axe-slinger, but I wouldn't even touch my guitar on stage with Neal around. He gets off on my energy too. It's a big change of pace for him."

Of course, the continued existence of HSAS would question the future of one of rock's most successful bands — Journey. While Schon dismisses any notion that he may leave the platinum-coated confines of Journey's nest, he did state it wasn't inconceivable that the Hagar/Schon partnership might develop into a full-time relationship sometime in the future.

"I'll never say that something will never happen," he said. "Right now I can't see any way I'd leave Journey. We're incredibly successful, and I think we'll even be more successful in the near future. Our next album is going to have 10 hit singles on it — we're out to beat Michael Jackson's record. Journey fulfills one side of my artistic personality, but working with Sammy satisfies another. Sometimes I feel a little restricted by Journey's style — I just want to go out there and let loose. You can't do that when you're playing *Open Arms*."

"I'd take Neal into my band in a second," Hagar quickly added. "In fact, I'm pretty sure he's gonna be doing a couple of guest appearances on my next solo album. We want to keep the energy we have now going until we can work together again. We're planning on going into the studio together to work on the next HSAS album later this year, but we want to keep the good vibes going all

Sammy Hagar: "I wouldn't even touch my guitar on stage with Neal around."

year long."

Actually, the next HSAS collaboration will be the first true studio album that this fledgling quartet will record. While **Through the Fire** exhibits as much polish as any studio LP, the album's basic tracks were recorded live during a series of dates the band played in California late in 1983. Both Hagar and Schon thought the idea of recording a "live" album would be both cost-efficient and fun — they learned the hard way that it wasn't.

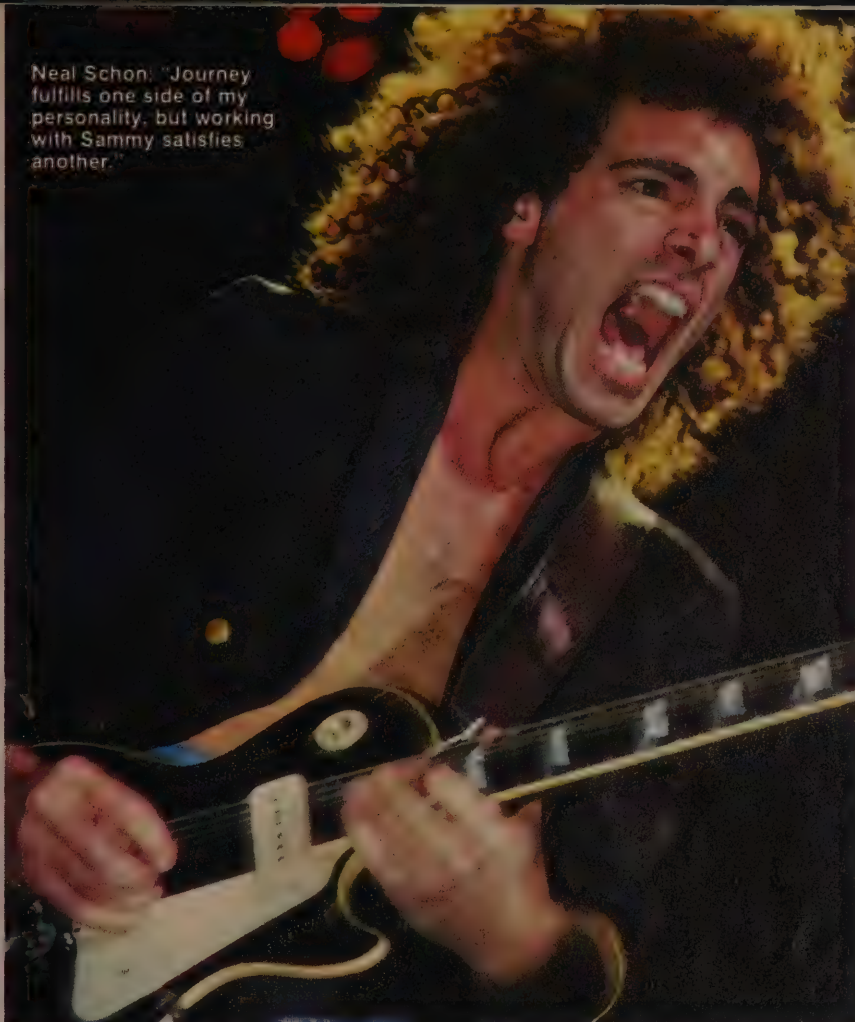
"We spent more money overdubbing on the live tracks than we would have if we had started out making a studio album," Hagar explained. "We spent an incredible amount of time just wading through the tapes from the 10 shows we played. We had to listen to every cut from every show in order to find the best tracks. We'd be sitting there listening to a great version of *Top of the Rock*, and all of a sudden we'd hear one of the drum mikes go out, or someone would hit a bad note. We'd just scream 'Aaah' and pull our hair out. It was incredibly frustrating."

"We're not ashamed to admit that we overdubbed a lot on this album," Schon added. "That was the basic premise we had. We weren't trying to say **Through the Fire** was a live album or a studio album — it was just a rock and roll record. We left the crowd sounds on a couple of the tracks, but most of the time, there was no reason to leave them on — by then the songs were mostly studio creations anyway. We overdubbed guitars, synthesizers, everything. It was an interesting way to work, but I know that Sammy agrees with me when I say we'll never do it again."

The apparent harmony shared by Neal and Sammy on all aspects of their joint venture has surprised many within the rock community who, before the completion of **Through the Fire**, dismissed the project as "The War of the Super Egos." No denying, both Hagar and Schon possess self-confidence; enough in fact, for the group to have turned down a reported one million dollar advance from their record company believing they'd make out better in the long run by taking a deal that offered a percentage of sales.

"We're not interested in the money," Hagar said. "We played for free at all the shows we recorded the album. Believe me, the financial end of this is the least of our concerns. We just enjoy working with one another. I know that there were people who said, 'Oh, it'll never work — too much ego.' That's a load of crap. They said, 'Two hotshot guitarists — there won't be enough room on stage for

Neal Schon: "Journey fulfills one side of my personality, but working with Sammy satisfies another."



Eliot Roberts

them! Well, I'm not even playing guitar with this group. Does that sound like an inflated ego? We're following the classic hard rock lineup — singer, guitarist, bassist, drummer. We have no use for excess of any sort — and that includes an excess of ego."

"We're real men in this band, none of that Boy George stuff for us."

Considering the sparkling quality of **Through the Fire**, it's hard to believe that the project took only a month to complete from start to finish. As Neal explained, "We got the band together and rehearsed for about a week, then we went right on the road for 10 shows and then directly into the studio for mixing and overdubbing. I don't think we even slept over that period — it was incredible. We were so into what we were doing that we didn't give a crap about anything else — the music was everything, man!"

On such tracks as *Missing You*, *Hot & Dirty* and their incredible version of the Procol Harum chestnut *Whiter Shade of Pale*, HSAS exhibits a cohesive strength

that belies the band's short time together. Relying on the interpretive skills of all four members, the group has produced an album that stands as a notable achievement in terms of listenable, action-packed metal mayhem.

"We always kept each other on our toes," Hagar said. "We never knew exactly where things were going. At one show, Neal started playing the old Hendrix tune *Hey Joe*, and before we knew it we had all picked up on it. We did the same thing with a couple of Zeppelin songs, Neal would play the riff, and we'd just attack it. That's what kept everything sounding so vital. It's the key ingredient that separates this album from most of the things that are on the market today — there's an incredible degree of energy to go along with an amazing amount of musical talent."

"You can tell that we're really getting off on what we're doing," Schon explained. "You can't fake that. There are times when you can tell that a band on stage just doesn't have their heart into it. Well, with us, both our heart and our soul is being poured into every note. Sammy and I believe in each other, and we believe in rock and roll." □

Caught in the act

KISS

by Andy Secher

Before the start of their recent international tour, many rock pundits questioned the continued viability of Kiss. After all, the band had lost two charter members, and they had cast aside their most identifiable trademark — their outlandish facial makeup. Even to the group's most devoted fans it seemed that Kiss was doomed — a band holding onto the past with little hope for the future. But, as bassist Gene Simmons pointed out, "Kiss has always enjoyed a good challenge," and meet that challenge they have.

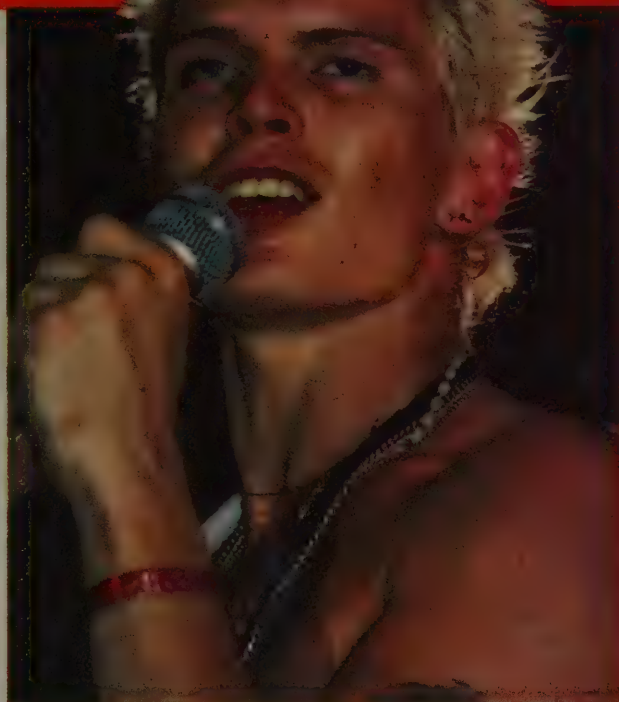
With their road sojourn carrying them throughout England and the European continent as well as the United States and Canada, Kiss had ample opportunity to show that their full-throttle sound remains as vibrant and exciting as ever.

Touring with a multi-tiered stage whose centerpiece was a tank turret that doubled as Eric Carr's drum riser, Kiss proved that they're still the masters of theatrical rock presentations. Performing a two hour show that ran the gamut from 1973's *Black Diamond* to 1983's *Lick It Up*, Kiss put on a rocking, rollicking concert that was packed with enough audio and visual excitement to keep the Kiss Army begging for more.

"There was never a doubt that we'd be as successful with the makeup off as with it on," Paul Stanley explained. "It was the music and our personalities that made the show, not the makeup. Those people who questioned if we'd still be successful didn't understand what Kiss is all about. We're not about makeup — we're about music."



Kiss' Paul Stanley: "We're not about makeup — we're about music."



Billy Idol: He and his band have their act down tight.

BILLY IDOL

by Jodi Summers

Billy Idol. He doesn't fit the traditional **Hit Parader** lineup of stars. In contrast to Ozzy or Angus, he's fashionable, trendy and a bit of a poseur. But there are elements that move Idol into the realm of heavy metal. He's got the leather, studs, and street sensibility common to other hard rock artists, but more importantly, the man can rock ... by anybody's terms.

Yeah, he's got those dreaded synthesizers, but in concert on songs like *Rebel Yell* and *Blue Highway*, Judy Dozier, Idol's keyboardist, gets an exciting and varied array of siren-like sounds out of her battery of keyboards. Many of Idol's songs are complemented by similar theatrical tricks, such as '50s-styled vocal reverb and his penchant for pounding the microphone during *Eyes Without A Face*. Billy's innovative spirit, energy and determination more than compensate for that edge of metallic hardness that has been cut out of his music.

Billy Idol has his act down tight, and so does his band. Steve Stevens ranks among rock's hottest young guitarists, and drummer Thommy Price and bassist Steve Webster nicely round out the quintet with driving rhythms. The four filter in their musical personalities while leaving our star complete freedom on stage. And, in a show like Billy's that's essential. Idol's performance is dynamic, hard and creative — a continuing stream of sensuously sung lyrics and nonstop activity. For example, while singing *Dancing With Myself*, Idol throws himself out into the audience with the panache and security of a true superstar. And during his rendition of *Money, Money*, the encore of the 90-minute set, Billy confidently goes a cappella, with both deep, throaty tones and animal-like growls.

Watch out for this man: he knows he's a star, and anyone who witnesses his live performance will agree.

Song Index

71/Blue Light

72/Eyes Without A Face

74/I Cry Just A Little Bit

70/I Want To Break Free

76/Little Lady

78/No Way Out

74/Take Me Away

67/Too Young To Fall In Love

74/Without You



TOO YOUNG TO FALL IN LOVE

(As recorded by Motley Crue)

NIKKI SIXX

You say our love is like dynamite
Open your eyes 'cause it's like fire
and ice
Well you're killing me your love's a

guillotine
Why don't you just set me free yeah.

Too young to fall in love
Too young to fall in love
Too young to fall in love.

Run for the hills
We're sinners and saints
Not a woman but a whore
I can taste the hate
Well now I'm killin' you
Watch your face turning blue

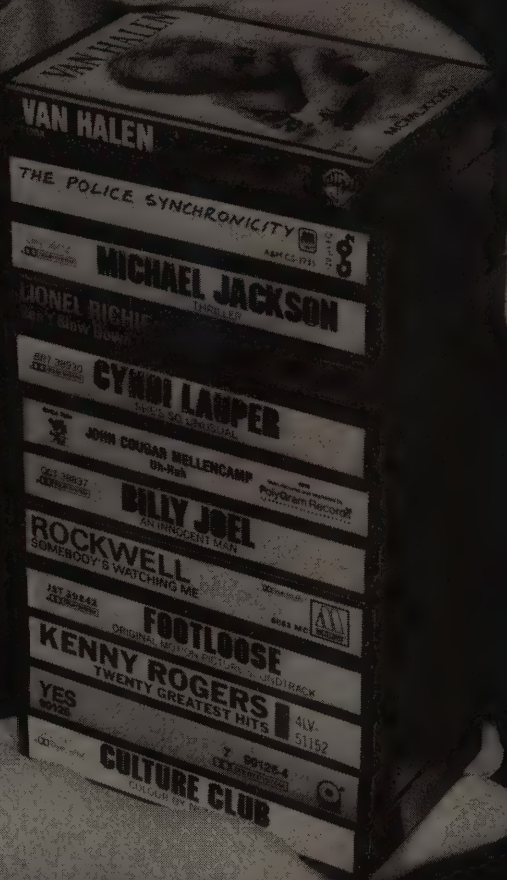
Not yet a man just a punk in the
street yeah.

Too young to fall in love
Too young to fall in love
Too young to fall in love.

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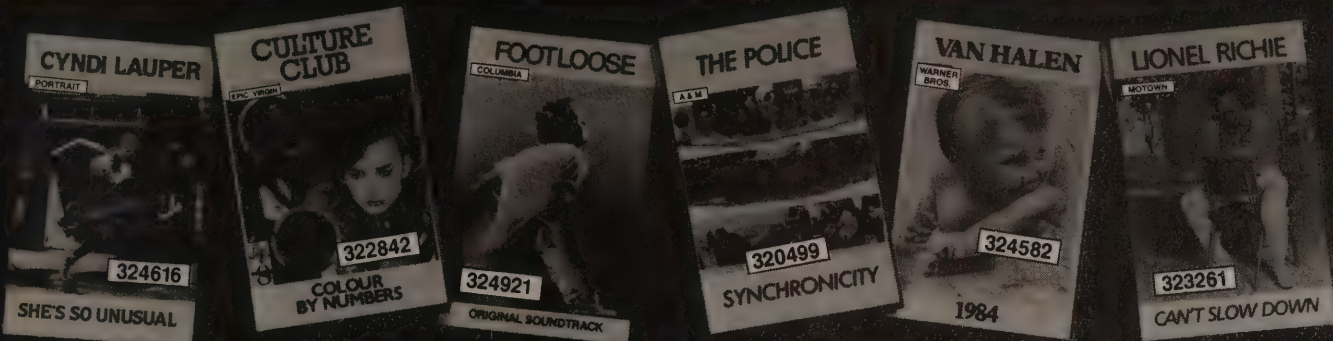
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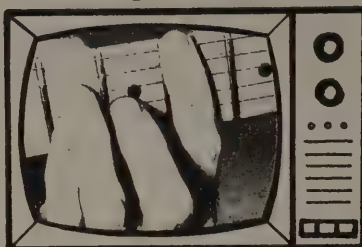
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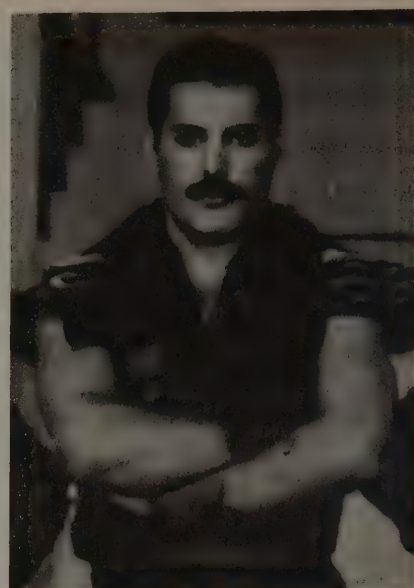
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I WANT TO BREAK FREE

(As recorded by Queen)

JOHN DEACON

I want to break free
I want to break free
I want to break free from your lies
You're so self satisfied
I don't need you
I've got to break free
God knows
God knows I want to break free.

I've fallen in love
I've fallen in love for the first time
And this time I know it's for real
I've fallen in love yeah
God knows
God knows I've fallen in love.

It's strange but it's true hey
I can't get over the way you love me
like you do
But I have to be sure when I walk out
that door
Oh how I want to be free baby
Oh how I want to be free
Oh how I want to break free.

But life still goes on
I can't get used to living without,
living without, living without you by
my side
I don't want to live alone hey
God knows
Got to make it on my own
So baby can't you see
I've got to break free
I've got to break free
I want to break free yeah.

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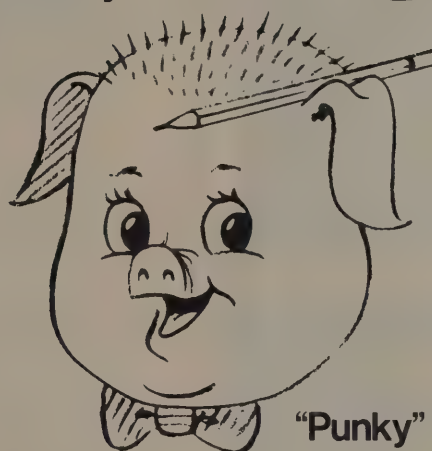
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BLUE LIGHT

(As recorded by David Gilmour)

DAVID GILMOUR

She's a blue light
Yes it cannot be denied
She will give you
Back your pride
She squeezes she freezes
She does what she pleases
But she says she thinks of others
All the time.

You must rise
To her defense when she's in danger
Turn around and you're looking at a
stranger
She steals your savings from under
your bed
Leads you into places even angels
fear to tread
She's a blue light.

She's not amused
When you're trying to upstage her
So you choose
To do nothing to enrage her
'Cause under her mantle you feel
safe from the cold
And you're safe from danger of ever
growing old
She's a blue light.

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EYES WITHOUT A FACE

(As recorded by Billy Idol)

BILLY IDOL
STEVE STEVENS

I'm all out of hope
One more bad break
Could bring a fall
When I'm far from home
Don't call me on the phone
To tell me you're alone
It's easy to deceive
It's easy to tease
But hard to get release.

Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Got no human grace
You're eyes without a face.

I spend so much time
Believing all the lies
To keep the dream alive
Now it makes me sad
It makes me mad at truth
For loving what was you.

Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Got no human grace
You're eyes without a face.

When you hear the music

You make a dip
Into someone else's pocket
Then make a slip
Steal a car and go to Las Vegas
Oooh the gigolo pool
Hangin' out by the state line
Turnin' holy water into wine
Drinkin' it down
Oooh, oooh
I'm on a bus
On a psychedelic trip
Readin' murder books
Tryin' to stay hip
I'm thinkin' of you
You're out there so
Say your prayers
Say your prayers
Say your prayers.

Now I close my eyes
And I wonder why I don't despise
Now all I can do
Is love what was once
So alive and new
But it's gone from your eyes
I'd better realize.

Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Les yeux sans visage
Eyes without a face
Got no human grace
You're eyes without a face
Such a human waste
You're eyes without a face.

You know it's getting worse.

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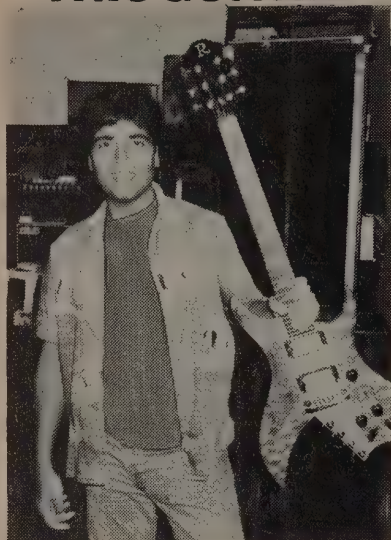


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I CRY JUST A LITTLE BIT

(As recorded by Shakin' Stevens)

BOB HEATLIE

Every time you have to whisper
goodbye
I cry just a little bit
Cry just a little bit
I know it's stupid and I still don't
know why
But I die just a little bit
Die just a little bit
I need to be the one that's by your
side
You're the beat in my heart
My love for you is something I can't
hide
And I cry just a little bit
Cry just a little bit
Cry just a little bit.
Every night before I'm falling asleep
I pray just a little bit
Pray just a little bit
I pray that no one wants your loving
to keep
And you stray just a little bit
Stray just a little bit
Don't let temptation fill your head

with dreams
Don't let your mind run away
Forbidden love is never what it
seems
And you just cry a little bit
Just cry a little bit
Just cry a little bit.

You're the light that brightens all of
my days
Yes the sun shines above you
And I would die if someone took you
away
'Cause I love you
I love you.
I need to be the one that's by your
side
You're the beat in my heart
My love for you is something I can't
hide
So I cry just a little bit
Cry just a little bit
Cry just a little bit.

Just a little bit
Yes I cry just a little bit
And I die just a little bit.

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TAKE ME AWAY

(As recorded by Blue Oyster Cult)

ALDO NOVA
ERIC BLOOM

Strange shapes light up the night
Never seen though I hope I might
Don't ask if they are real
The men in black
Their lips are sealed.
Fantasy it fills my mind
To leave this place before my time
Release myself from earthly care.

My dreams may be in your
nightmare.

Turn my hopes up to the sky
I'd like to know before I die
Memories will slowly fade

Lift my eyes and say
Come on take me away
Come on take me away
Come here girl close to me.
A thousand stars your eyes can see
First one we see tonight
I wish I may I wish I might
I turn my hopes up to the sky
I'd like to know before I die
Memories will slowly fade
I lift my eyes and say
Come on take me away
Come on take me away.

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WITHOUT YOU

(As recorded by David Bowle)

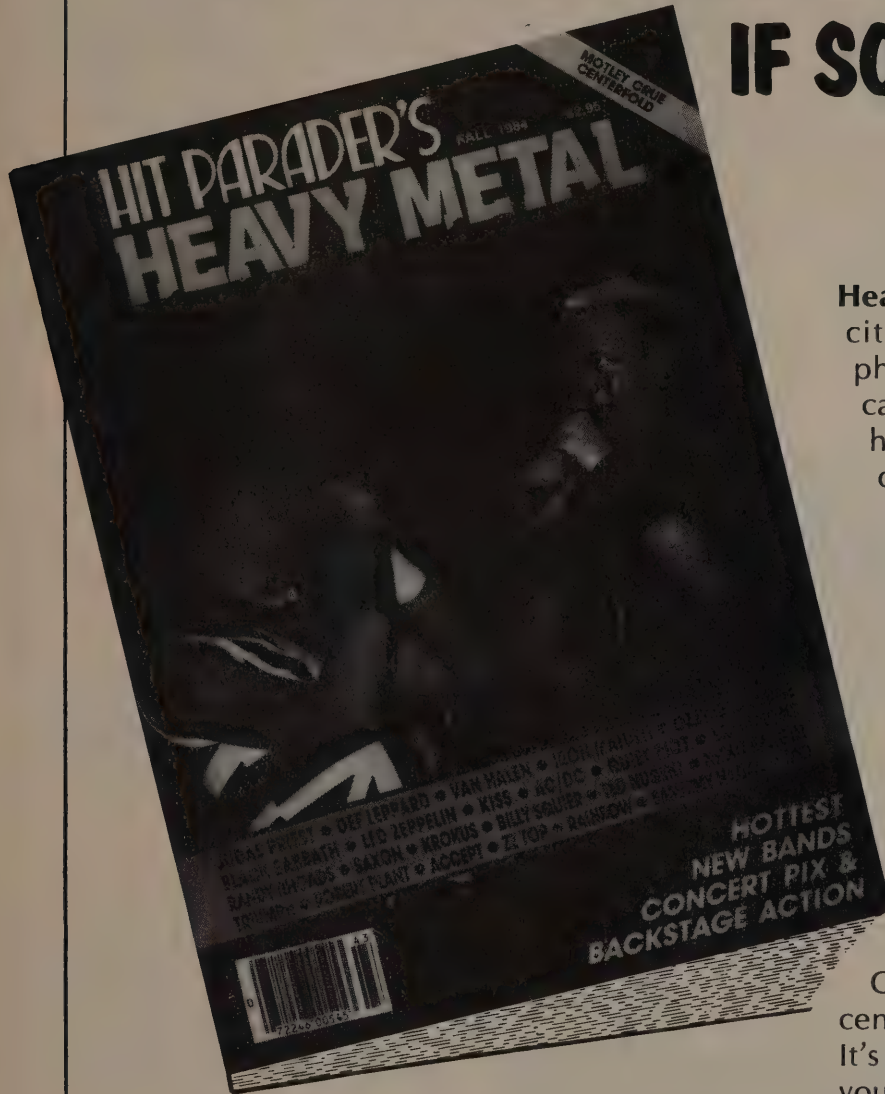
BOWIE

Just when I'm ready to throw in my
hand
Just when the best things in life are
gone
I look into your eyes.

There's no smoke without fire
You're exactly who I want to be with
Without you
What would I do.
And when I'm willing to call it a day
Just when I won't take another
chance
I hold your hand.
There's no smoke without fire
Woman I love you
Without you
What would I do.

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LITTLE LADY

(As recorded by Duke Jupiter)

MARSHALL J. STYLER

I found her readin' the gas pump
instructions

She had a cigarette burnin'

Hangin' out of her hand

She had a little red dress and a
chopped down Cadillac Eldorado

She had a sign said "Just got
married"

Threw it back in the trash.

What's a little lady like you

A little lady like you

What's a little lady like you

Drivin' all that automobile.

She said she was goin' down the
road to a party

She opened the passenger door

And asked me if I wanted to go

She gave me a wink

Before I could stop to think

I was jumping in the seat beside her

She put the pedal to the metal

Burnin' rubber all over the road.

What's a little lady like you

A little lady like you

What's a little lady like you

Drivin' all that automobile.

What's a little lady like you

A little lady like you

What's a little lady like you

Drivin' all that automobile.

Down the road turned out to be
Southern California

We had a white knuckle ride all the
way up and down the coast

We stopped for a drink and I began
to think

That maybe she was a little crazy

She put the pedal to the metal

Burnin' rubber all over the road.

What's a little lady like you

A little lady like you

What's a little lady like you

Drivin' all that automobile.

What's a little lady like you

A little lady like you

What's a little lady like you

Drivin' all that automobile.

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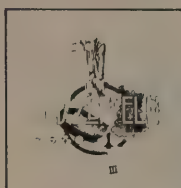


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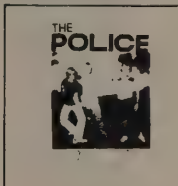
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Screaming For Vengeance



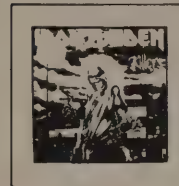
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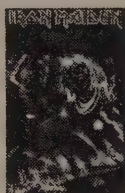
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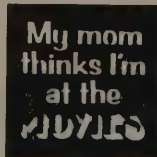


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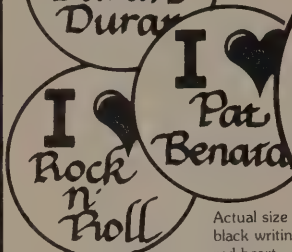
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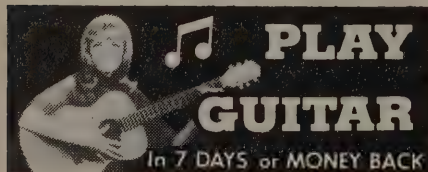
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NO WAY OUT

(As recorded by Jefferson Starship)

PETER WOLF
INA WOLF

No intentions
Whatsoever

I was gone for a night
Nothin's forever

But the cruel daylight bro't me back
to my senses
Got caught in here under false
pretenses.

No way out
None whatever
I made up a story
Tho't it was clever

She didn't ask and I got no reply
But later that night I heard her cry.

No way out
She doesn't buy my story
No way out
She doesn't buy my story
No, no way out
She doesn't buy my story.

No accusations
Whatsoever
But can she forget
Nothing's forever

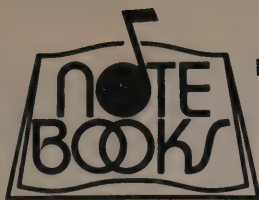
Since yesterday she's a little bit
colder
Won't happen again
What could I have told her.

No way out
She doesn't buy my story
No way out
She doesn't buy my story
No, no way out
She doesn't buy my story
Doesn't buy my story.

How can she tell the truth from the
lies
How does she know when to close
her eyes
She doesn't want to lose me
So she only sees what she wants to
see.

No way out
She doesn't buy my story
No way out
She doesn't buy my story
No, no way out
She doesn't buy my story
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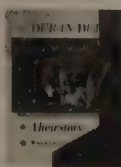


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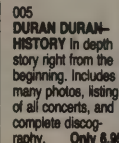
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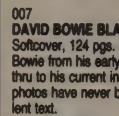
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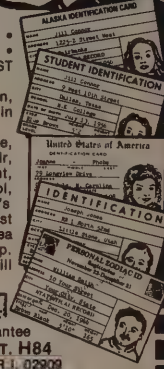


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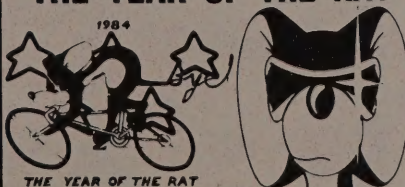
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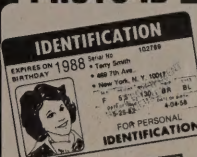
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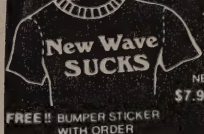
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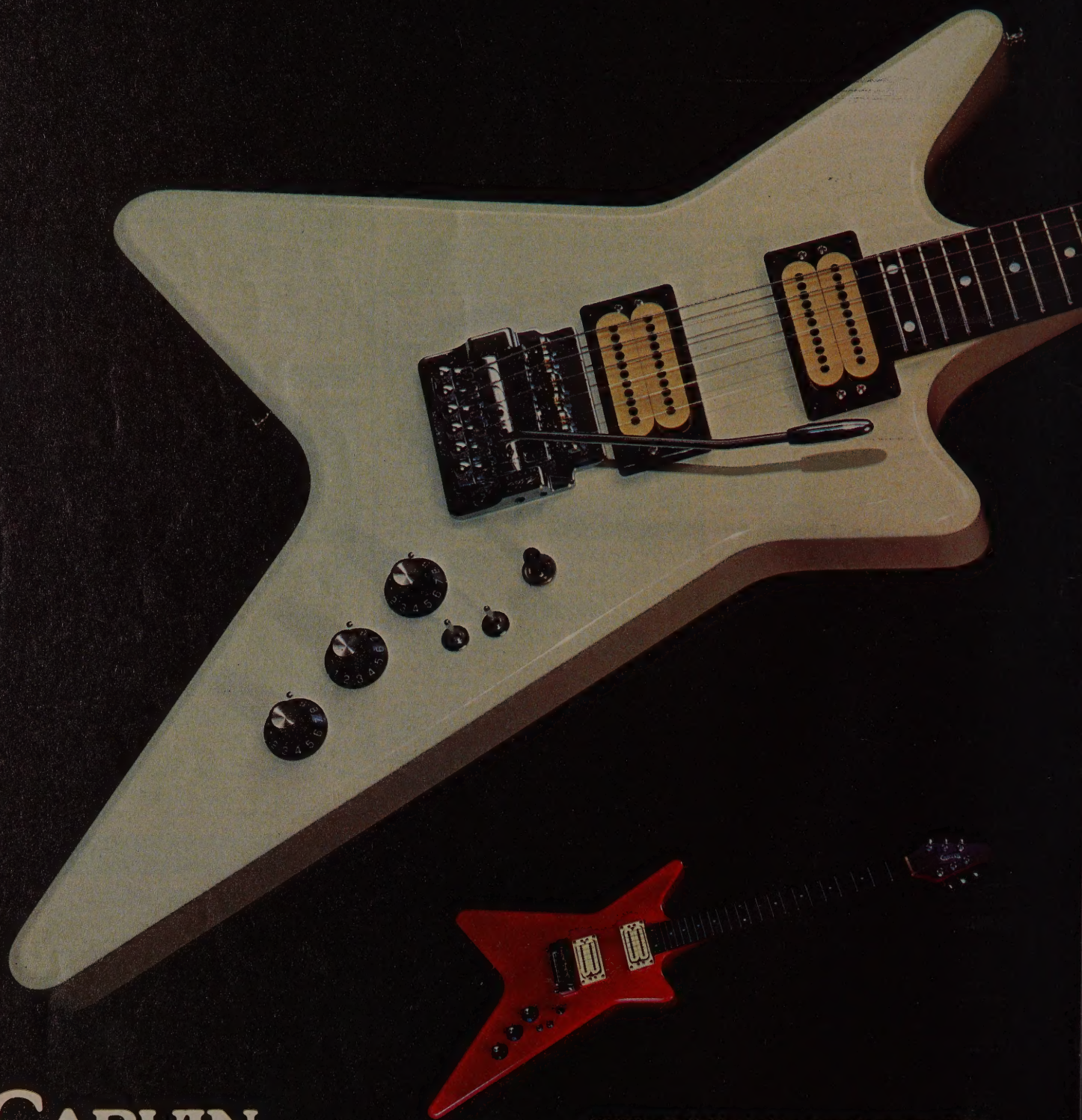


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- String height is guaranteed to be less than 1/16" at the 24th fret.
- One regular M22 pickup in the neck position and a M22SD in the bridge position to give maximum power and sustain for lead playing.
- Dual-to-single coil switches allow you to get the fat humbucking or thin single coil pickup sounds.
- Finish choices: White, Red, Black, Koa Wood, Maple and Curly Maple.
- Handmade at the Carvin Facility in California.

The V220 is available direct from our manufacturing plant in California. Try one on the job for 10 days and, if not convinced of its hot sound, great playability and superior craftsmanship, your money will be refunded.

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"My V220 is more serious than my other guitars because it feels more solid and better balanced. The Kahler is the only tremolo I have ever used that really works without going out of tune. The V220 is now my main guitar. I love it!"

— Craig Chaquico, Jefferson Starship

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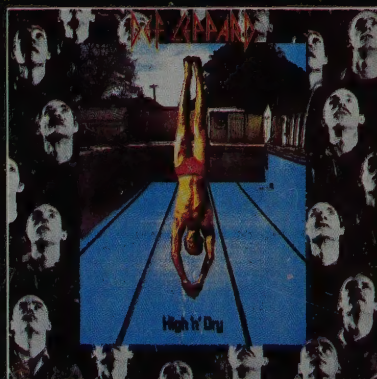
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